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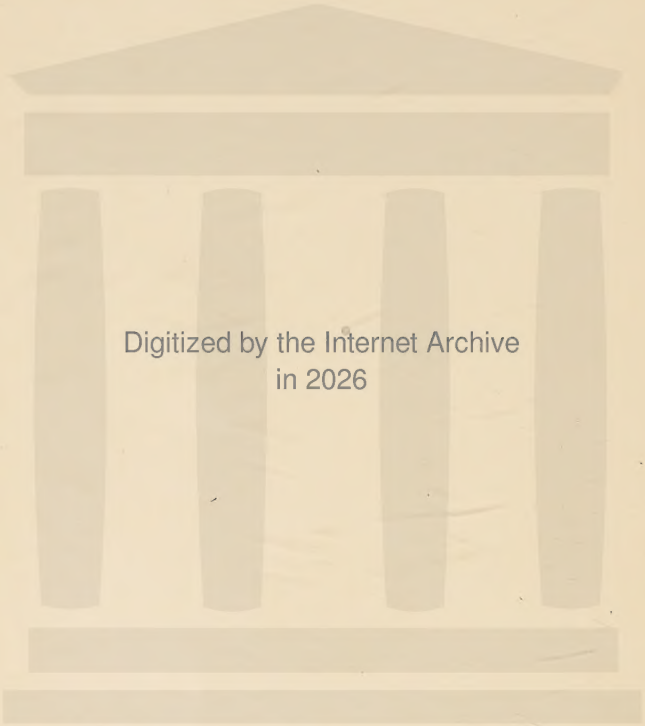
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HEROES AND HEROINES OF FICTION

CLASSICAL, MEDIÆVAL, LEGENDARY

FAMOUS CHARACTERS AND FAMOUS NAMES IN NOVELS, ROMANCES, POEMS AND DRAMAS, CLASSIFIED, ANALYZED AND CRITICISED, WITH SUPPLEMENTARY CITATIONS FROM THE BEST AUTHORITIES

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BY

WILLIAM S. WALSH

AUTHOR OF "CURIOSITIES OF POPULAR CUSTOMS," "HANDY-BOOK OF LITERARY CURIOSITIES," "THE HANDY-BOOK OF CURIOUS INFORMATION," "HEROES AND HEROINES OF FICTION (MODERN PROSE AND POETRY)"

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PREFACE

ROUGHLY speaking, the year 1500 forms the line of cleavage between this volume and its predecessor bearing the subtitle, *Modern Prose and Poetry*. But no merely arbitrary date can furnish a philosophical and consistent division between a volume so subtitled and a companion volume like the present, dealing not only with the characters of classic and oriental myth (these date from the unknown past), but also with heroes of the folk-lore, legend and tradition of all times and of that non-literary literature known as the ballad and the chapbook.

For instance, Captain Kidd, as a ballad hero, properly belongs to this volume (as the compiler has planned it) even though the eccentric pirate flourished in the eighteenth century. So does Mother Shipton, in her quality as a chapbook heroine, though her fame was established in the seventeenth century. So do Uncle Sam and Brother Jonathan, because they are of purely popular origin. A distinction worth noting occurs in the case of John Bull. Name and character were originally invented by John Arbuthnot in a purely literary pasquinade. In his original form, therefore, Master Bull belongs to Volume I. But that original and purely literary form has been so transmogrified in the popular imagination, has gathered such an accretion of details from a hundred unidentifiable sources, that the John Bull of to-day, the protagonist of cartoon and caricature, is a totally different being from the John Bull of Arbuthnot's creation. Therefore this secondary character also obtains a niche in the present volume.

Other "heroes and heroines" have won for themselves a dual immortality of a similar sort. Cleopatra and Julius Cæsar, for example, are historic characters, belonging to the classic period of antiquity. But they have obtruded themselves into modern "fiction." When a supreme genius like Shakspear revivifies them in the sixteenth century, and makes them to all intents and purposes current topics, their histrionic avatars are entitled to men-

tion in any reference book dealing with the modern drama. A host of characters also occupy a sort of double ground on each side of the divisional date. Representative instances are afforded by the Carlovingian heroes and heroines who first emerged into popular literature in the ballads and romances of the early middle ages and at last became modern classics in the epic poems of Bojardo, Pulci and Ariosto. Turpin, the pseudo father of Carlovingian romance, was the reputed author of the original Roncesvalles myth, and his pretended chronicle, dating back to the tenth century, was the parent of all that magnificent cycle of poems, romances and dramas which crossed our self-elected boundary of A.D. 1500, and has asserted for the Carlovingian tradition a new eminence to modern Italian literature. Precisely the same thing is true of the early Arthurian romances which in their Tennysonian form are distinct even from so recent a mediævalist as Sir Thomas Malory.

Consequently it follows that Orlando, or Roland, and their fellow paladins and the princes and princesses of Carlovingian fame require a dual celebration in the volumes of this series.

By this means each volume is made complete in itself. But, for the convenience of the reader, cross references from one volume to another are included in each, and for purposes of brevity the present volume is always alluded to as Vol. II and the *Modern Prose and Poetry* as Vol. I, though the mathematical distinctions do not appear upon the title pages.

THE AUTHOR.

March, 1915.

HEROES AND HEROINES OF FICTION

CLASSICAL, MEDIÆVAL, LEGENDARY

A

Abaddon (Heb. *destruction*). In the Old Testament the word is used as synonymous with hades. The Rabbins applied it specifically to the lowest depth of hell. In Revelation ix, 11, Abaddon is personified as the angel of the bottomless pit, who "in the Greek tongue hath his name Apollyon." Mediæval demonographers ranked Abaddon as the chief in the seventh hierarchy of fallen angels, representing him as a potent agent in the production of wars and earthquakes. He is frequently identified with Asmodeus and with Sammael. Milton, following the Old Testament, uses the name for hell. Addressing Satan, the poet says:

> In all her gates Abaddon rues
> Thy bold attempt. Hereafter learn with awe
> To dread the Son of God.
> *Paradise Regained*, iv, 624.

Abaris, in classic myth, a hyperborean priest of Apollo who came from the Caucasus to Greece to escape the plague. He abstained from all earthly food and rode through the air on an arrow given him by Apollo.

Abbadona, the penitent fallen angel in *The Messiah* (Ger. *Der Messias*, 1748–1773), an epic by Friedrich Gottlieb Klopstock. Seduced in a moment of weakness into joining the rebellious host led by Satan in heaven, he repented after being cast into hell. When Satan calls upon his angels to conspire against Christ, Abbadona alone raises his voice in protest. At Calvary he lingers near the cross, full of repentance, hope and fear. The best drawn of all Klopstock's characters—the only one in fact who is more than a shadowy abstraction—his fate excited great interest in Germany while the poem was in course of publication. The Zurich society supplicated for him; in Magdeburg his salvation was solemnly decreed. On the other hand, a Lutheran clergyman made a long journey to beseech Klopstock not to shock orthodoxy by redeeming Abbadona. The poet leaned to the side of mercy. In the last book, when Abbadona prays God to annihilate him, he is restored to his place in heaven. This leniency finds precedent in a mediæval legend of the Armenian Christians. On the sixth day of creation, when the rebellious angels fell from heaven through the opening which the Armenians call Arocea, but which we call the Galaxy, one unlucky angel who had remained unseduced was caught in the crowd and fell with them. He was not restored until he obtained the prayers of St. Basil in the fourth century. See Southey's *All for Love*, note.

Abdera, Abderites. Abdera was a city in Thrace celebrated among the ancient Greeks for its stupidity. The inhabitants were the butts of a cycle of comic stories which descended from the most ancient times and which were ulitized by Christoph Martin Wieland in *The Abderites* (*Die Abderiten, eine sehr wahrscheinliche Geschicte* 1774) a prose satire, really though not

ostensibly directed against the follies of German provincial life. According to all authorities the Abderites were not deficient in ideas, but their ideas seldom suited the occasion. They spoke much, but rarely without giving utterance to something foolish. They seldom thought before acting but when they did think they arrived laboriously at a more absurd conclusion than if they had not thought at all. They erected a fountain with costly sculptures and found too late that no water could be procured for it. They put an exquisite little statue of Venus upon a column 80 feet high, "so that it might be seen by all travelers coming to the town." Their chief magistrate, by virtue of his office, was leader of the sacred chorus. Experience having taught them that the person elected for this position was sometimes an indifferent musician, they decided that the best singer in Abdera should always be chosen for magistrate. The lengthiest episode in Wieland's book is an adaptation of Æsop's fable of "The Ass and his Shadow." The question as to whether a man who hires an ass, hires likewise the ass's shadow is made the subject of a great lawsuit, employing the entire legal talent of Abdera, and dividing the town into two rival parties of Asses and Shadows.

Abelard, Peter (1079–1142), famous as a theologian, a scholastic philosopher, and as the lover of Heloise (*q.v.*). The tomb of Abelard and Heloise is the most frequently visited of all the monuments in Père-la-chaise cemetery, Paris. Heloise survived Abelard twenty years and the tradition is that when her body was lowered into the grave beside him, he opened his arms to receive her.

Enough that all within that cave
Was love, though buried strong as in the grave,
Where Abelard, through twenty years of death,
When Eloisa's form was lowered beneath
Their nuptial vault, his arms outstretched, and pressed
The kindling ashes to his kindled breast.
BYRON: *The Island*, Canto i, l. 221.

Abgar or **Abgarus.** Several kings of Edessa, in N. W. Mesopotamia, bore this name. One of them, Abgar XV (9–46 A.D.), has achieved legendary renown through a story endorsed by Eusebius (*Ecclesiastical History* i, 13) to the effect that when suffering sorely in body Abgar invited Christ to Edessa. Christ replied that although unable to come in person He would, after His ascension, send a disciple to heal the king and convert his people. Both letters Eusebius gives in alleged translation from a Syriac document found in Edessa. A familiar variant, dating from the fourth century, makes the messenger from Abgar a painter who had orders to fetch home with him a portrait, if he could not bring the original. So various were the expressions which flitted across the radiant countenance of the Messiah that the artist was baffled. Christ, divining his perplexity, washed His face and dried it on a linen cloth which He gave to the messenger, when lo! the sacred lineaments were found miraculously impressed upon it. Paris, Rome and Genoa claim to possess this cloth. Pope Pius IX favored the portrait in Genoa, leaving Rome, however, in sole possession of the cognate portrait on St. Veronica's napkin. See VERONICA, ST.

Abou Hassan, in the *Arabian Nights' Entertainments*, a young merchant of Bagdad who is conveyed while asleep to the palace of Haroun-al-Raschid, and on awakening is made to believe that he is in truth the Caliph. Twice this jest is played upon Abou by the facetious Haroun, who ends by making him his favorite. The story has been frequently dramatized as in *Abou Hassan or The Sleeper Awakened*, by Joseph Tabrar (1885). *The Dead Alive* (1780) and *Abou Hassan or an Arabian Knight's Entertainment*, by Arthur O'Neil (1869). It has been more frequently imitated, notably in the induction to *The Taming of the Shrew*, where Christopher Sly is taken, dead drunk, into a lord's house and waited on when he awakes as if he were the proprietor of the place.

Abradates, according to Xenophon's *Cyropædia*, Book v, a king of Susiana whose death prompted the suicide of Panthea (*q.v.*). He is the first lover in prose fiction.

Abraham, hero of a Latin poetical drama so entitled by the nun Hrosvitha, who flourished about the middle of the tenth century.

Abraham is a holy hermit who by advice of a brother hermit Ephrem adopts his little grandchild Maria. He brings her up in the paths of virtue, but when arrived at early womanhood a yearning after the sinful world impels her to elope in company with a young lover who had introduced himself as a monk. The good Abraham is in despair. No soothing words from Ephrem can console him. Learning that she has entered a house of ill-fame he sets out in search of her. Assuming a rakish disguise he sits down to the harlot's banquet with anguish in his heart and follows her to her chamber. Here he reveals himself and addresses her in so mild and earnest an exhortation that she falls at his feet in sorrow and repentance. She gladly returns with him to her cell and resumes her holy life.

Absyrtus, in Greek myth, the younger brother of Medea. When closely pursued by her father Ætes in her flight with Jason from Colchis she cut the boy's body into pieces in order to delay her angry parent. His hand she fixed on a prominent rock, his limbs she strewed along her path, hoping (nor hoping in vain) that the parent's heart would bid him stop to collect the scattered remains. Ovid in the description of his exile from Rome (*Tristia*, i) tells how the rock was pointed out to him in A.D. 10 near Tomi (Gr. *The Cuts*), the Byzantine village to which he was exiled by Augustus.

Accolon, in Malory's *Morte d'Arthur*, a knight of Gaul who obtained possession of King Arthur's sword Excalibur, through the treachery of Morgan le Fay. He died after his fight with the king had led to the discovery of the trick and the recovery of the sword.

Acestes, in classic myth, a king of Sicily who according to Virgil (*Æneid*, v) hospitably entertains Æneas, superintends the funeral of Anchises and joins in the games to that hero's memory. In a trial of skill he discharges his arrow with such force that it takes fire from the friction of the air until it burns itself out.

> Thy destiny remains untold;
> For, like Acestes' shaft of old,
> The swift thought kindles as it flies,
> And burns to ashes in the skies.
> LONGFELLOW: *To a Child.*

Achates, the loyal friend of Æneas, hence called Fidus (or Faithful) Achates by Virgil in the *Æneid*. The name has come to be a synonym for a chum, a crony, a devoted follower.

> The character of Achates suggests to us an observation we may often make on the intimacies of great men who frequently choose their companions rather for the qualities of the heart than for those of the head, and prefer fidelity in an easy complying temper to those endowments which make a much greater figure among mankind. I do not remember that Achates, who is represented as the first favorite, either gives his advice, or strikes a blow, through the whole *Æneid*.—EUSTACE BUDGELL: *The Spectator*, No. 385, May 22, 1712.

Achelous, the largest river in Greece, whose god is described as the son of Oceanus and Tethys, and the eldest of his 3000 brothers. He fought with Hercules for Dejanira, and was beaten, then returned to the contest in the form of a bull and was again defeated. This time Hercules deprived him of one of his horns. See AMALTHEA and CORNUCOPIA.

Acheron, in classic myth, the son of Gaea or Demeter. He supplied water to the Titans in their contest with Zeus and as a punishment was turned into a river of Hades. Around its banks hovered the shades of the dead (VIRGIL, *Æneid*, vi). The name, which means "River of Woe," eventually came to designate the whole of the lower region.

Achilles, the hero of Homer's *Iliad*, son of Peleus (King of the Myrmidones in Thessaly) and of the Nereid Thetis. His mother plunged him into the River Styx to make him invulner-

able, but as she held him by the heel the waters failed to reach that part of his body. Hence "Achilles' heel" has become a stock phrase for a vulnerable spot, a single besetting weakness. She gave him the choice of living a short and glorious life or a long inglorious one and he chose the former. Phœnix taught him eloquence and the arts of war. Chiron instructed him in medicine. On the outbreak of the Trojan war he manned 50 ships with his Myrmidones, Greeks and Achæans, and became the chief bulwark of the Greeks. When Agamemnon made him surrender his concubine Briseis, he shut himself up in his tent and refused all further participation in the war. Finally his friend Patroclus obtained permission to use his armor, his horses and his men, but lost everything including his life. Overwhelmed with grief at first, Achilles later was aroused to wrath. His very voice put the Trojans to flight as he rushed into the conflict. He chased Hector thrice round the walls of Troy, then slew him and dragged the corpse at his chariot wheels to the ships. Later he surrendered it to Priam who sued for it in person. The *Iliad* closes with the funeral of Hector. It makes no direct mention of the death of Achilles. The *Odyssey*, xxiv, 36, 72, speaks of his burial in a golden urn, his shade is seen in Hades by Odysseus. *The Æthiopis* of Arctinus of Miletus tells how at the Scean Gate Achilles fell before Troy, wounded by an arrow from the bow of Paris which pierced his vulnerable heel (see also VIRGIL: *Æneid*, vi, 57; OVID: *Metamorphoses*, xii, 600).

Homer portrays Achilles as the bravest and most beautiful of the Greek heroes, rejoicing in conflict, yet tender to his mother and devoted to his friends, easily moved to wrath, jealously vindictive on any point of honor, but high souled, generous and ambitious. Shakspear has outrageously burlesqued him in the tragedy *Troilus and Cressida* as a petty spiteful chief, too cowardly to meet Hector alone even when the latter is wearied and wounded and finally slaying him by a contemptible trick.

The wrath of Achilles and the consequences of that wrath in the misery of the Greeks left alone to fight without their fated hero; the death of Patroclus caused by his sullen anger; the energy of Achilles, reawakened by his remorse for his friend's death; and the consequent slaughter of Hector, form the whole of the simple structure of the *Iliad*.—J. A. SYMONDS: *The Greek Poets*, vol. I, p. 92.

Acis, in Greek mythology, a Sicilian shepherd in love with the nymph Galatea. His rival Polyphemus, a Cyclops, crushed him under a huge rock. His blood was changed into a river at the foot of Mount Etna, famous for its coolness, which formerly bore his name and is now known as the Fiume di Jacio, Stream of Ice. The inconsolable Galatea was changed into a fountain (OVID, *Metamorphoses*, xiii, 750). Gay wrote an opera on this legend, *Acis and Galatea* (1710), to which Handel contributed the music. This has been repeatedly burlesqued, notably by F. C. Burnand (1863).

Acontius, in classical mythology, a beautiful youth of the island of Ceos. At the Delphian games in honor of Diana he saw and fell in love with Cydippe, daughter of an Athenian noble. Seeking to win her by stratagem he threw before her an apple inscribed "I swear by the sanctuary of Diana to marry Acontius." Cydippe read the words aloud and threw the apple away, but the goddess had overheard the involuntary vow and pursued the maiden with sickness until her father was compelled to surrender her to Acontius.

William Morris has given a modern poetical setting to the ancient myth in *The Earthly Paradise*. In 1910 there was unearthed a lost fragment of Callimachus which describes the illness of Cydippe and its cure. Dr. Hunt published it in the *Oxyrhynchus Papyri*, vii. The story is also told by Aristænitus and by Ovid.

Acrisius, in classic myth, king of Argos. He shut up his daughter Danaë in a brazen tower because an

oracle had predicted that she would bring forth a son who would kill his grandfather. But here she became the mother of Perseus by Zeus, who visited her in a shower of gold. Acrisius set mother and child afloat upon the sea in a chest. They were rescued by Dictys, a fisherman, and carried to Polydectes, king of the island of Seriphos. When subsequently Perseus accompanied Danaë to Argos, Acrisius, remembering the oracle, fled to Larissa. Perseus followed in disguise that he might persuade him to return. Both took part unknown to each other in the public games and the son accidentally killed his father with a discus. A modern setting has been given to this myth by William Morris in his poem *The Doom of Acrisius*, *Earthly Paradise*, iii.

Actæon, in classic myth, a famous huntsman, son of Aristæus and Autonoë. One day while hunting he accidentally came upon Artemis and her nymphs as they were bathing in a forest pool. Artemis straightway transformed him into a stag. He was pursued by his pack of 50 dogs and torn to pieces on Mount Cithæron (APOLLODORUS, iii, 4; OVID, *Metamorphoses*, iii, 131). Lucian in one of his satires introduces Juno as saying to Diana that she had let loose his dogs on Actæon, for fear lest, having seen her naked, he should divulge the deformity of her person. Shelley has exquisitely adapted the myth so as to make it symbolical of himself, struck down by Nature for gazing too intently upon her naked beauty:—

'Midst others of less note came one frail
form,
A phantom among men: companionless
As the last cloud of an expiring storm,
Whose thunder is its knell; he, as I guess,
Had gazed on Nature's naked loveliness,
Actæon-like, and now he fled astray
With feeble steps o'er the world's wilderness;
And his own Thoughts, along that rugged
way,
Pursued like raging hounds their father and
their prey.

Adonais, Stanza 31.

As the myth became vulgarized Actæon degenerated from an involuntary to a voluntary intruder upon female privacy, a classic Peeping Tom. As such he was a favorite character in mediæval masks. Thus Marlowe in *Edward II* makes Gaveston plan to prepare "Italian masks" for the entertainment of the king:

My men, like satyrs grazing on the lawns,
Shall with their goat-feet dance the antic
hay;
Sometime a lovely boy in Dian's shape,
With hair that gilds the water as it glides,
Crownets of pearl about his naked arms
And in his sportful hands an olive tree,
To hide those parts which men delight to see,
Shall bathe him in a spring; and there,
hard by,
One like Actæon, peeping through the grove,
Shall by the angry goddess be transform'd,
And running in the likeness of an hart,
By yelping hounds pull'd down, shall seem
to die.

By reason of the horns with which his head was decorated in art and literature Actæon grew to be the synonym for a cuckold.

Admetus, in classic mythology, a king of Pheræ in Thessaly for whose sake his wife Alcestis (*q.v.*) sacrificed herself to the infernal gods. When Apollo was condemned by Jupiter, as a punishment for having slain a Cyclops, to enter the service of a mortal, for a year and a day, he became a shepherd under Admetus. On this incident Lowell has based his poem *The Shepherd of King Admetus*. Emma Lazarus has a poem *Admetus* (1871) and he appears in all that cycle of poems and dramas which relate to Alcestis (*q.v.*). In the June division of the *Earthly Paradise* (1868) William Morris has set himself to take away the reproach of cowardly selfishness which always heretofore attached to the conduct of Admetus with regard to Alcestis. One of those penultimate sleeps that precede death steals over the dying man and meanwhile his wife elects to be his savior. She lays herself down beside him. The old nurse comes at morn, expecting to find Admetus dead. But it is the king who wakes up fresh and ruddy. The faithful heart of his spouse has ceased to beat.

Adonis (Gr. and Hebrew "*lord*"), in classic myth, a model of youthful beauty beloved by Aphrodite (Venus) He died of a wound from a boar's

tusk received while hunting. The flower anemone sprang from his blood. So great was Aphrodite's grief that Zeus allowed Adonis to be restored to the upper world for six months during every year. This is evidently a nature myth, referring to the death of vegetation in winter and its revival in spring. The worship of Adonis was of Phœnician origin (see THAMMUS). His death and his return to life were celebrated in annual festivals, called Adonia in Athens, Alexandria and Byblos, and feasts of Thammuz in Babylon and Assyria,

The story of Adonis is told at length by Ovid in *Metamorphoses*, Book x, and by Shakspear in *Venus and Adonis*. Ovid says Adonis was educated by the Naiads. His beauty enthralled Venus, who constituted herself his companion in the chase. Warning him against hunting boars and the like ferocious animals she led him to a poplar shade, where she told him the story of Atalanta. It is at this point that Shakspear begins his poem. He describes Venus's efforts to win the youth's love, his coldness towards her and how, fleeing (like Joseph from Potiphar's wife), Adonis was killed by a boar. Venus, grief stricken, changed his blood into the anemone or wind-flower, as Ovid had already described. The story has also been told by the Italian, Giovanni Battista Marini (1623).

The word Adonis has passed into most modern languages as a synonym for male beauty.

A famous instance of this use occurred in English history during the regency of the prince who was subsequently George IV. The *Morning Post* published in March 1812 a description of His Royal Highness as "A Conqueror of Hearts," "an Adonis in loveliness," and more in the same strain. Leigh Hunt in *The Examiner* retorted that "this 'Conqueror of hearts' was the disappointer of hopes!—that this 'Adonis in loveliness' was a corpulent man of fifty!—in short, this *delightful, blissful, wise, pleasurable, honourable, virtuous, true* and *immortal* prince, was a violator of his word, a libertine over head and ears in disgrace, a despiser of domestic ties, the companion of gamblers and demireps, a man who has just closed half a century without one single claim on the gratitude of his country, or the respect of posterity!" For this bit of lèze majesté Hunt was fined £500 and imprisoned for two years.

Adonis, a river flowing down Mount Libanus in Greece, named after Adonis, who is fabled to have been slain on its banks. In the spring its waters acquired a reddish tinge and this natural phenomenon regulated the time of the annual festivals in honor of Adonis, or as the Phœnicians called him, Thammuz.

> Thammuz came next behind,
> Whose annual wound in Lebanon allured
> The Syrian damsels to lament his fate
> In amorous ditties all a summer's day;
> While smooth Adonis from his native rock
> Ran purple to the sea, supposed with blood
> Of Thammuz yearly wounded.
>
> MILTON: *Paradise Lost.*

Adonis's Gardens, the classic synonym for any short-lived pleasure; pots, with lettuce or fennel growing in them, which women carried about with them at the feasts of Adonis. As they were thrown away the day after the festival the name became a proverbial expression for things which grow fast and soon decay.

Adramalech (Heb. "*the Mighty, Magnificent King*"). One of the idols of Sepharvaim whose worship was introduced into Samaria by Salmaneser. According to 2 Kings, xvii, 31, "the Sepharvites burned their children in the fire to Adramalech." Milton makes him a leader among the fallen angels who is finally overthrown by Uriel and Raphael (*Paradise Lost*, vi, 365). Klopstock in *The Messiah* introduces him as the rival of Satan in the diabolical host, jealous of the latter's supremacy; ever hoping to supplant him and aspiring even to dethrone the Almighty that he himself might become the God of all created things. At the crucifixion both he and Satan are driven back to hell by Abaddon, the angel of death.

Adrastus, in classic myth, a king of Argos, who during a temporary exile in Sicyon (where also he occupied a throne) instituted the Nemean games. He married his daughter Argia to Polynices, son and heir of Œdipus, who had been exiled by his brother Eteocles, and prepared to restore him to Thebes. An oracle

predicted that in the great war that would ensue all save Adrastus would perish. Nothing daunted, six heroes joined him, thus gaining for the war the title of the Seven against Thebes. The prediction was fulfilled; Adrastus alone surviving through the fleetness of his horse Arion (HOMER, *Iliad*, xxiii, 346). Ten years later Adrastus raised a new expedition, composed of the sons of the fallen heroes, and hence known as the Epigoni or descendants. In this war Adrastus lost his son Ægilius and died of his resultant grief. His legends are told in APOLLODORUS, iii, 6, 7; HERODOTUS, v, 67; ÆSCHALUS, *Seven Against Thebes;* EURIPIDES, *Phœnissæ* and *Supplices;* STATIUS, *Thebais.*

Æacus, in classical myth, king of the Myrmidons in Ægina. A son of Jupiter famous for wisdom and justice. After death he became, with Minos and Rhadamanthus, one of the three judges of the dead in Hades.

Ægeon, in classic myth, a huge monster with fifty heads and a hundred arms, who with two brothers similarly gifted (Cottus and Gyges) conquered the Titans by a simultaneous volley of 300 rocks. Virgil numbers him among the gods who stormed Olympus. Later legends are confused; some represent Ægean as one of the gods who attacked Olympus, others make him a marine divinity inhabiting the Ægean Sea. Many even of the more ancient authorities call him Briareus, a discrepancy which Homer explains, saying that men called him Ægeon, but the gods Briareus.

Ægeus, in classic myth, king of Athens and father of Theseus. When Theseus went to Crete to deliver Athens from the tribute it had to pay to Minos, he promised his father to hoist white sails on his return as a signal of safety. He forgot his promise, and Ægeus, watching from a rock on the sea-coast, interpreted the black sails as meaning that his son had perished and threw himself into the sea. Hence the name Ægean Sea. See also TRISTAN.

Ægis, in classic myth, the shield of Zeus (Jove), fashioned for him by Hephæstus (Vulcan in the Latin legends) and described as so resplendent that it struck terror and amazement among all beholders. The name Ægis was also given to a short cloak worn by Athena, whereon she set the head of Medusa given her by Perseus. It was covered with scales and fringed with snakes.

Ægisthus, in classic myth, son of Thyestes by his own daughter Pelopia. He replaced his father on the throne of Mycenæ of which he had been deprived by Atreus. He took no part in the Trojan War, hence we hear nothing of him in the *Iliad* until the time when he seduced Clytemnestra, wife of Agamemnon during that hero's absence at Troy. See AGAMEMNON.

Ægyptus, in classical mythology, a mythical prince of Egypt, son of Belus, and twin brother of Danaus. His 50 sons were married to the 50 daughters of Danaus (the Danaides) and all but one were murdered by their wives on the bridal night.

Æneas, in classic myth, son of Anchises, king of Dardanus, and Aphrodite. He figures in Homer's *Iliad* as, next to Hector, the greatest of the defenders of Troy. Homer makes him remain in the Troad and found there a new kingdom (*Iliad*, xx, 308). In Virgil's *Æneid* of which he is the hero, he becomes, after the fall of Troy, the leader of the Trojan exiles into their promised land, Latium in Italy, and the ancestor of Romulus, founder of Rome. Early British myths added to his distinctions that of being the ancestor of Brutus, founder of the British crown.

All accounts agree that Æneas was born on Mount Ida. Not until he was attacked there by Achilles and robbed of his cattle, did he take any part in the Trojan War. Then he led his Dardanians to the besieged city. In some of the Greek post-Homeric traditions he is represented as absent from the sack of Troy. But the Latin legend emblazoned by

Virgil in the *Æneid* (left unfinished at the poet's death B.C. 19) is the favorite. There he escaped from the burning ruins, carrying his father Anchises on his back and leading by the hand his son Iulus. On the way, however, he lost forever his wife Creusa.

With Achates and other refugees he sailed to Thrace; to Delos; to Epirus (where Andromache, the widow of Hector, was now the wife of King Helenus, another Trojan refugee); to Sicily (where his father Anchises died and was buried), and then his fleet was driven by a storm on the shores of Africa. Here occurred his episode with Queen Dido, of Carthage. Later, in Cumæ, he met the Sibyl, who escorted him to Lake Avernus, whence he descended into Hades. Escaping Circe and the Sirens, Æneas and his Trojans finally reach their destination, Latium, whereof Latinus is the reigning king. Latinus forewarned by an oracle, recognizes in the stranger the destined husband of his daughter Lavinia, who accordingly breaks her engagement to Prince Turnus. The jilted lover declares war, and ends by putting the issue to a single combat with Æneas, who slays him.

Here the story was left by Virgil.

According to Livy (i, 1, 2) Æneas married Lavinia, succeeded Latinus on the throne of Latium and was slain in battle by the Rutuli. Æneas Silvus, his son by Lavinia, succeeded him and became the founder of the Roman empire. Numerous versions of the Æneas myth, most of them carrying on the story of his adventures to his death were produced in the middle ages. Among these are the French *Roman d'Eneas* (circa 1160) attributed to Benoit de Sainte Maure and the German *Eneide* or *Eneit* (1190) of Heinrich Von Veldeke.

Virgil has rehabilitated Æneas into a hero and a sage. In Homer he cuts an inferior figure. He does indeed fight in single combat with Diomed (*Iliad*, v, 302), but he would have been killed but for the intervention first of his mother Venus, and then of his half brother Apollo. In short, though high in station and authority, he is kept and keeps himself in the background. Book xii of the *Æneid*, on which his fame as a warrior depends, is a mere rehash of Homeric episodes connected with other names. It begins with a single combat whose idea is borrowed from the *Iliad*, iii and vii; the flight of Turnus is imitated from that of Hector before Achilles; and Turnus is disabled by divine agency like Patrocles before Hector,—a victory in the one case as in the other without peril and without honor.

Æolus, in classic myth, son of the god Poseidon. Homer in the *Odyssey*, x, 1, represents him as the happy ruler of the Æolian islands, to whom Zeus had given dominion over the winds. In Virgil's *Æneid*, i, 52, he kept them imprisoned in a cave, freeing them when he listed or when the gods commanded.

Later mythologists sought to rationalize this myth. Servius and Varro explain that Æolus was king of the islands originally called Vulcaniæ, thence named Æoliæ in his honor, and now known as Lipari. Homer mentions only one island, which he calls Æolia, probably the Lipari that gave its name to the group but is now differentiated as Stromboli. Diodorus Siculus says Æolus was a humane prince who hospitably entertained visitors or castaways, being especially careful to warn them of the shoals and dangerous places in the neighboring seas. Pliny adds, that he applied himself to the study of the winds by observing the direction of the smoke of the volcanoes, with which the isles abounded.

Being considered an authority on that subject, at a time when navigation was in its infancy, the poets readily feigned that he was the master of the winds, and kept them pent up in caverns, under his control.

Æsculapius or **Asclepius,** in classic myth, the god of healing. Homer, however, ignores his divinity, making him only "the blameless physician" whose sons were in medical attendance at the Greek camp (*Iliad*, ii, 731). The commonly received legend made him a son of Apollo brought up by Chiron. He not only cured the sick, but recalled the dead to life, wherefore Zeus, jealous lest all men might become immortal, slew him. At the request of Apollo, Zeus placed him among the stars. His descendants, called Asclepiadæ, became a priestly order or caste who were supposed to hand down the healing art through generations.

Æson, in Greek myth, the father of Jason and rightful king of Iolus in Thessaly. His half brother Peleas dethroned him and during the absence of Jason on the Argonautic expedition attempted to slay him, but Aeson put an end to his own life. A later myth is versified by Ovid in his *Metamorphoses*. This makes Æson survive to the return of the Argonauts, when being very old and feeble Medea at the request of Jason rejuvenated him by magic means. See PELEAS.

Æsop, the Greek fabulist (about B.C. 570), was originally a slave. He received his freedom from Iadmon his master. Croccœus, according to tradition, sent him to Delphi to distribute 4 minæ or $80 apiece among its citizens. A dispute arose, Æsop refused to make any distribution and was thrown over a precipice by the enraged Delphians. To rid themselves of a plague that consequently visited them they made compensation for his loss to a son of Iadmon as his nearest legal representative. Later writers unwarrantably describe Æsop as a monster of deformity. Boursault made Æsop the hero of a comedy, *Æsope*, which Sir John Vanbrugh paraphrased as *Æsop* (1697).

Agamemnon, according to Homer's *Iliad* a son, according to other authorities a grandson, of Atreus, king of Mycenæ. He was brought up in the household of Atreus with his brother Menelaus and his uncle Thyestes, who succeeded Atreus on the throne (see ÆGISTHUS). Agamemnon then accompanied Menelaus to Sparta and married Clytemnestra. According to Homer he peaceably succeeded Thyestes as king of Mycenæ; other accounts make him usurp the throne. At any rate, he became the most powerful prince in Greece. Homer says he ruled over all Argos. He was made commander in chief of the expedition against Troy, which assembled at the port of Aulis in Bœotia. Here Agamemnon killed a stag, an animal sacred to Artemis. The goddess, in revenge, sent a pestilence that decimated the Greeks and a calm that delayed their departure. To appease the divine wrath Agamemnon consented to the sacrifice of his daughter Iphigenia (*q.v.*) and the Greeks were allowed to depart. For his quarrel with Achilles, see ACHILLES. On his return home he found that Ægisthus had seized his throne and seduced his wife. The tragic poets make Clytemnestra alone slay Agamemnon, other authorities name Ægisthus as his murderer. Agamemnon's story is related by Æschylus in a trilogy of tragedies, the *Agamemnon*, *Chœphori*, *Eumenides*, and he appears as a prominent character in all the ancient and modern plays devoted to Iphigenia.

Agathocles, a historical king or tyrant of Syracuse (B.C. 361–289), originally a potter, who owed his success largely to his marriage with the wealthy widow of Damas, his first patron. He became monarch in B.C. 317, and eventually brought all Sicily under his control. Threatened by Carthage he "carried the war into Africa," landing on which continent he "burned his ships behind him" to show his soldiers that he had cut off all retreat and that now they must do or die. Thus two famous phrases are associated with him. He died of poison administered, some say, by his grandson Archagathus, while others name Mæno, an associate of the grandson. There is an incredible story that the poison was concealed in the quill with which he cleaned his teeth, and reduced him to a comatose condition that was mistaken for death, so that in fact he was burned alive on the funeral pyre.

He is the hero of a tragedy, *Agathocles or the Sicilian Tyrant*, by Richard Perrington (1676), which is meant as a figurative presentation of the career of Oliver Cromwell. In France, Voltaire produced a tragedy called *Agathocle;* in Germany Caroline Pichler wrote a novel, *Agathocles*, on the same subject.

Agave, in classic myth, daughter of Cadmus and mother of Pentheus whom she tore to pieces, imagining him to be a wild beast.

Agdistis, in classic myth, a genius born of the stone Agdus, which united both sexes in a single form. This tradition has been preserved by Pausanias.—Spenser in the *Faërie Queene*, ii, 12, bestows the name on the evil genius of the Acrasian bower.

Agenor, in classic myth, king of Phœnicia, a son of Poseidon and Libya, twin brother of Belus, and father of Cadmus, Phœnix, Celix, Thasus, Phineus and Europa. When Europa was carried off by Zeus, Agenor sent his sons in search of her and forbade their return without her. Failing in the quest they all settled in foreign countries. The myth suggests the settlement of Europe by Eastern races. Through his brother Belus Agenor is connected with the mythology of the East, Bel or Baal being an obvious corruption of Belas.

Agib, King, in the *Arabian Nights*, was the third calendar. Wrecked on the loadstone mountain which drew nails and bolts out of his ship he succeeded in overthrowing the bronze statue on the summit which caused all the mischief. A roc carried him to the palace of the 40 princesses, with whom he spent a twelvemonth. Then as they were obliged to leave for 40 days they entrusted him with their keys, giving him permission to enter any room save one. On the 40th day curiosity hitherto restrained got the best of him; he entered the room, inside was a horse; he mounted it and was carried through the air to Bagdad, but the horse on leaving whisked out Agib's right eye with his tail. See BLUEBEARD.

Aglaia, in classic myth, one of the three Graces. Her name signifies "the bright one."

Aglaus, in Abraham Cowley's *Plantarium*, Book iv, an humble farmer whom the Delphic oracle held up to King Gyges as a happier man than himself. The *Plantarium* was originally written in Latin, but Cowley himself translated this episode into English. Addison retells the story in his essay on *Real Greatness*.

After long search and vain inquiries past,
In an obscure Arcadian vale at last
(Th' Arcadian life has always shady been),
Near Sopho's town (which he but once had seen),
This Aglaüs, who monarchs' envy drew,
Whose happiness the gods stood witness to,
This mighty Aglaüs was labouring found
With his own hands in his own little ground.
—COWLEY: *The Plantarium.*

Agnes, heroine of an ancient Danish ballad, *Agnes and the Merman* (Dan. *Agnette og Havmanden*). Agnes becomes the bride of a merman, who carries her down to his palace beneath the waves. She lives with him eight years and bears him seven sons. One day, hearing the clang of church bells, she obtains permission to go on shore to mass. As she does not return at the promised time, the merman follows her into the church and finds her with her mother. All the little images turn away their eyes from him as he enters. "Hearken, Agnes," he cries, "thy children are weeping for thee." "Nay, let them weep as long as they please; I shall not go back to them." And the cruel one cannot be persuaded to return. Andersen has founded a fairy drama (*Agnes and the Merman*) upon this story, and it is also the subject of Matthew Arnold's poem, *The Forsaken Merman*.

Agni (Sanscrit "*fire*"), one of the chief gods in the Vedas or sacred books of the Indo-Aryan races, personifying the three forms of fire—sunlight, lightning and the sacrificial flames. He has a kinship to the Greek Apollo and to other sun gods, but as sun and fire were the chief objects of the worship of the Parsees, he reaches a superior eminence among them. Omniscient and immortal, old yet ever young, he was both offspring and begetter of the gods. His divine spark, latent in all things, could revive the dead. Like the fire gods of the Aztecs in Mexico and the Kiches in Guatemala he is described as red in color with golden hair; his luminous chariot is harnessed with ruddy horses; he has two faces, seven tongues and seven arms. Like Apollo, he is armed with bow and arrows.

Agramant, in Carlovingian romance, a king of Africa, who invaded

France, besieged Paris, and was eventually killed by Orlando, or Roland.

Agrawain, Sir, or **Agravain,** known also as "The Desirous" and "The Haughty" (*L'orgueilleux*), is described by Sir Thomas Malory, *Morte d'Arthur*, iii, 142, as the son of Lot, king of Orkney, and his queen Margawse, half sister of King Arthur. He sympathized with Sir Mordred in his hatred of Sir Launcelot. They were the first to awaken Arthur's suspicions in regard to Guinevere, asking him to spend the day in hunting while they kept watch over the queen's movements. According to their expectation Guinevere summoned Sir Launcelot to her private chamber; the watchers with twelve other knights broke down the door, but Launcelot slew all of them save Mordred, who made good his escape.

Agricaine, in Bojardo's mock heroic epic *Orlando Innamorato* (*Roland in Love*) a mythical king of Tartary who besieges Angelica in the castle of Albracca, bringing into the field an army of 2,200,000 men. He is slain in single combat by Orlando, receiving baptism in his death throes.

Such forces met not, nor so wide a camp,
When Agrican, with all his northern powers,
Besieged Albracca.
MILTON: *Paradise Regained*, iii (1671).

Agrionia, annual festivals in honor of Dionysus which were celebrated in Bœotia at night by the women and priests only. The women, after feigning for some time to be seeking the god, finally desisted, saying that the had hidden himself among the Muses. The Agrionia are said to have been instituted in expiation of the crime of the daughters of Minyas, who having despised the rites of the god were by him smitten with madness.

Ahasuerus, in mediæval myth the name of the Wandering Jew (*q.v.*) in the legend as it was told by Paul von Eitzen bishop of Schleswig (1547). He was a cobbler in Jerusalem at the time of the crucifixion. Jesus on his way to Calvary, weary of the weight of the cross, paused for a moment at his door. "Get off, away with you!" yelled Ahasuerus. "Truly I go, and quickly," returned Jesus, fixing his eyes reprovingly on the other, "but tarry thou here till I come." And thenceforth it was the cobbler's doom to wander in deathless loneliness over the earth, waiting for the second coming of the Lord, which alone can release him from the burden of life. (GREVE, *Memoir of Paul von Eitzen*, 1744.) Shelley introduces Ahasuerus into *Queen Mab*, sec. vii (1813), in *The Revolt of Islam* (1817), Hellas (1821) and the prose tale of *The Assassin*.

Ahmed, Prince, in the *Arabian Nights* story of *Ahmed and Paribanou*, younger brother of Houssain. The latter possessed a magic carpet of wondrous locomotive powers. Ahmed was equally blessed in the ownership of a magic tent, a present from the fairy Paribanou, which would cover a whole army when spread, yet fold up into so small a compass that it might be carried in one's pocket.

Ahrihman or **Ahrimanes** (Persian, *Angro-Mainyus*, Spirit of Darkness), the Evil Spirit in the religion of the ancient Persians, opposed to Ormuzd, the Spirit of Good. He is the cause of all the wickedness and the resultant calamities that afflict the world, but in the end he will be conquered by Ormuzd. Zoroaster seems to have taught that Ormuzd only was eternal —self-existent from the beginning— while Ahriman was created and subject to death, but the later books of the Zend-Avesta represent both as the visible manifestations of the Zervan-Akerene (Infinite Time) and as existent from all eternity.

Aidenn, a transliteration of the Arabic word for Eden, *i.e.*, the celestial paradise.

Tell this soul, with sorrow laden, if, within
the distant Aidenn,
It shall clasp a sainted maiden, whom the
angels name Lenore.
POE: *The Raven*.

Ajax, the **Aias** of the Greeks, one of the great Homeric heroes, second only to Achilles in bravery, but vain, noisy and boastful. Son of Telamon, king of Salamis, he commanded 12 ships in the expedition against Troy.

In the contest for the armor of Achilles he was conquered by Ulysses. Homer assigns this as the reason for his death. Sophocles makes his defeat plunge him into a violent fit of madness, so that he rushed from his tent and slaughtered the sheep of the Greek army, fancying they were his enemies, and finally slew himself. Pausanias preserves a tradition that from his blood there sprang a purple flower, the heliotrope, which bore on its leaves the Greek letters *ai*, at once his initials and a sigh or cry of pain.

Ajax, son of Oileus king of the Loerians, was known as the lesser Ajax to distinguish him from the son of Telamon, but was little inferior to him in prowess, and his superior in balance of mind.

His shafts, like those of the lesser Ajax, were discharged more readily that the archer was inaccessible to criticism, personally speaking, as the Grecian archer under his brother's sevenfold shield.—Sir W. Scott.

Aladdin, in the *Arabian Nights*, hero of a story entitled *Aladdin and his Wonderful Lamp*. Besides the magic lamp he comes into possession of a magic ring. On rubbing them, two monstrous genii appear, respectively the slave of the lamp and the slave of the ring, ready to do the bidding of whoever owns the talismans. Aladdin's demands are of the wildest and most extravagant, but they are always responded to. Money, jewels, treasures of all kinds flow in to him. He obtains in marriage the daughter of the Emperor of China. He builds in a single night a magnificent palace. One large hall has 24 windows. He decorates all but one with magnificent jewels, leaving that one for his father-in-law to adorn as he may elect, but all the wealth in the Chinese empire cannot do this adequately and the genii finish it, as they had finished the others. The earth is scoured to obtain a roc's egg as the last touch of all. A malignant magician steals the lamp, during Aladdin's absence, and instantly transports the palace to Africa, but it is brought back by means of the ring, and the lamp with it.

Alan-a-Dale or **Allin-a-dale,** the associate of Clym of the Clough and William of Cloudesley, all noted outlaws, in Englewood Forest near Carlisle, England. Alan was engaged to a fair lady whose parents insisted on marrying her to a wealthy old knight. According to the ballad, *Robin Hood and Allin-a-dale*, Robin undertook to see that Allin got his rights. Disguised as a harper, he obtained entrance into the church and when the wedding party arrived he forbade the marriage. Sounding his horn, he summoned Allin-a-dale and four and twenty bowmen. The bishop refused to marry the bride to Allin unless the bans had been asked three times; Robin pulled off his gown and invested Little John in it, who asked the bans seven times and performed the ceremony. See Cloudesley.

Al Araf, in Mohammedan mythology a borderland between hell and heaven, equivalent to the Christian limbo,—the abode of souls whose earthly life, through infancy, ignorance or congenital incompetence, deserved neither praise nor blame. Here they suffer no punishment on the one hand, and on the other they enjoy no rewards such as form the bliss of paradise. Other accounts make it a halting place for the patriarchs and prophets and other holy persons who have not yet entered heaven, but are anxious to do so.

Sweet was their death,—with them to die was rife
With the last ecstasy of satiate life—
Beyond that death no immortality,
But sleep that pondereth and is not "to be."
And there, oh may my weary spirit dwell,
Apart from Heaven's eternity, and yet how far from Hell!

Poe: *Al Aaraaf.*

Alarcos, Count, in Spanish ballad literature is secretly betrothed to the Infanta Solisa, but forsakes her to marry another. After many years the infanta confesses to her father the reason for her cureless sorrow and demands the head of the countess. The king repeats the demand to Alarcos. Alarcos succumbs and a pathetic scene follows between him

and his spouse. The lady forgives him, but cites king and Infanta to meet her within 30 days at the divine tribunal. The count strangles her; the prophecy is in due course fulfilled.

Alasnam, Prince Zeyn, in the *Arabian Nights*, hero of a story *Alasnam and the Sultan of the Genii*. Coming into the possession of immense wealth, including eight statues of solid gold, he was led to seek for a ninth statue more precious still to place on an empty pedestal. His quest was ended when he found a pure and lovely woman who became his wife.

Alberich, in the romance of *King Ottnit* (*q.v.*), the king of the woods. Ottnit found him, a lovely child in appearance, sleeping in the grass. On picking him up he was surprised to receive a blow on the breast which floored him. He rose and wrestled with the imp and after a hard struggle overcame him. As a ransom for his life Alberich gave Ottnit a valuable suit of gold and silver armor and the sword Rosen which had been dipped in dragon's blood. Then he made this startling announcement, " Young as I look, I am 500 years old; small as I am and big as you are, I am your father." It turned out that Ottnit's mother had been secretly divorced from her barren husband, and in equal secrecy married to Alberich.

Alberich is identical with the Dwarf Alberich of Teutonic legend (see NIBELUNGS, TREASURE OF THE), and by a curious process of evolution he later burgeoned out into Oberon, the fairy king of *A Midsummer Night's Dream*. See OBERON in Vol. I.

Alberigi, Frederigo, hero of Boccaccio's short story of *The Falcon* in the *Decameron*, which was dramatized by Tennyson in a play of the same name. Longfellow retells the story in his *Tales of a Wayside Inn*.

> [Boccaccio] has carried sentiment of every kind to its very highest purity and perfection. By sentiment we would here understand the habitual workings of some one powerful feeling, where the heart reposes almost entirely upon itself, without the violent excitement of opposing duties or untoward circumstances. In this way, nothing ever came up to the story of Frederigo Alberigi and his Falcon. The perseverance in attachment, the spirit of gallantry and generosity displayed in it, has no parallel in the history of heroical sacrifices. The feeling is so unconscious too, and involuntary, is brought out in such small, unlooked-for, and unostentatious circumstances, as to show it to have been woven into the very nature and soul of the author.—HAZLITT: *Essays*.

Albion (Lat. *Albus*, white), the ancient Roman name for Britain. Its white cliffs could be barely discerned from the coast of Gaul. An eponymic hero was gradually evolved —Albion, a giant son of Neptune and contemporary of Hercules. Presuming to oppose the progress of the latter on his western march—for which purpose Albion stepped over the English Channel to France—he was slain by Hercules.

> For Albion the son of Neptune was;
> Who for the proof of his great puissance
> Out of his Albion did on dry foot pass
> Into old Gaul that now is cleped France,
> To fight with Hercules that did advance
> To vanquish all the world with matchless might;
> And there his mortal part by great mischance was slain.
> SPENSER: *Faërie Queene*, iv, xi.

Another derivation, mentioned by Milton only to reject it, traces the name to Albia, eldest of the 50 daughters of Diocletian, King of Syria. All fifty married on the same day and murdered their husbands on the wedding night. They were cast adrift by the outraged Syrians in a ship without oars or sails, and drifted to England. Here they disembarked and married with the aborigines, " a lawless crew of devils." The tale is a reminiscence of the 50 daughters of Danaos (*q.v.*).

Al Borak (Arabian, *The Lightning*), the animal on which Mohammed claimed that he had travelled by night from the temple of Mecca to Jerusalem, and from Jerusalem to the seventh heaven, under the guidance of the angel Gabriel. She—for the sex was feminine—was no common steed. She was milk-white in color, with a human face but the cheeks of a horse; her eyes were as jacinths

and shone like stars. She had eagle's wings, glittering with rays of light; her form was resplendent with jewelry. She was of marvellous swiftness, taking at every step a leap as far as human sight could reach.

Alcestis, in classic myth, the daughter of Pelias, whose hand in marriage was won by Admetus (*q.v.*) through the assistance of his divine herdsman Apollo. When Admetus fell sick unto death and Alcestis learned that his life could be saved only if some one consented to die in his place she cheerfully offered herself up as a sacrifice. In vain Admetus protested. The condition imposed by the Fates had been met, Alcestis sickened, rapidly sank, and died. According to the story told in the *Iliad*, ii, 715, and the *Alcestis* of Euripides, Hercules arrived at the palace while the funeral arrangements were in progress. Euripides tells how he revelled and drank until informed of what was happening. The truth sobers him. He goes out into the night, wrestles with Death among the tombs and crushes his ribs until he yields up his prey. Hercules then restores the revivified Alcestis to her family.

Similar stories of feminine self-sacrifice are those of Iphigenia in Greece, Jephthah's daughter in Palestine, and Elsie in mediæval Germany.

Alcibiades (B.C. 450–404), the brilliant Athenian general and political leader and the favorite pupil of Socrates, was caricatured by Aristophanes under his real name in the lost comedy of *The Revellers*, and under the name of Pheidippides (lover of horses) in *The Clouds*. His extravagance, his affected lisp and his relation to Socrates as pupil are points of resemblance, besides his love of horse-flesh. Alcibiades and some of his fantastic projects are also aimed at in *The Birds*, in the character of Pisthetærus, who persuades the birds to build the city of Cloud-cuckoo-town and rewards himself by taking to wife Basilea or Sovereignty —the ruler of the Olympian household.

In modern literature the hero makes his appearance in Shakspear's *Timon of Athens* as one of Timon's friends. Being banished by the Senate he collects an army and marches against the city, which opens its gates to him. On his way he visits Timon in his self elected hermitage. It is Alcibiades who reads Timon's epitaph to the senate. Shakspear's narrative, where it purports to be historical, follows Plutarch and Nepos. So does Thomas Otway's tragedy, *Alcibiades* (1675).

Alcides, one of the names of Hercules, the son of Alcæus.

> Where is the great Alcides of the field
> Valiant Lord Talbot, Earl of Shrewsbury?
> SHAKSPEAR: *I Henry VI*, iv, 7.

Alcina, in Bojardo's *Orlando Innamorato* (1495) and Ariosto's *Orlando Furioso* (1516), a malign and lustful fairy, the personification of carnal pleasure, whose illusions create only momentary delights and are followed by satiety and remorse. An evident reminiscence of Circe and cognate Greek myths she was introduced into Carlovingian legend by Bojardo. The resemblance to Circe becomes more pronounced in Ariosto who puts her in the midst of an enchanted garden. Thither she lures some of the greatest of the Christian knights, ennervates them with unholy delights, and finally transforms them to trees, stones and beasts. Alcina, in her turn, suggested to Spenser the Acrasia and the Bower of Bliss of his *Faërie Queene* (1590).

Alcinous, son of Nausithous, grandson of Poseidon, and father of Nausicaa, is celebrated in Homer's *Odyssey* as the happy and hospitable ruler of the Phæacians in the island of Scheria. He welcomes Odysseus, when Nausicaa brings the wanderer to his palace (book vii), feasts him at his table and listens with interest to the story of his adventures since the fall of Troy. See PHÆACIANS.

Alcmene (Lat. *Alcmena*), wife of Amphitryon in classic myth and in the comedies founded thereon by Plautus, Molière and Dryden. In

the original legend, closely followed by Plautus, she was the daughter of Electryon, king of Mycenæ. She married Amphitryon on condition that he would avenge the murder of her brothers by the sons of Pterelaus. During Amphitryon's absence on this errand Zeus, disguised as that hero, obtained entrance to his bed and board. Alcmene never discovered the trick until next day, when the true Amphitryon returned triumphant. By Zeus Alcmene became the mother of Hercules; Iphicles, his twin, born one night later, was the issue of Amphitryon.

The legend adds that on the day when the birth of Hercules was expected Zeus boasted of becoming the father of a hero destined to rule over the race of Perseus, who was grandfather alike of Amphitryon and of Alcmene. Hera made him swear that the descendant of Perseus, born that day, should be the ruler. Then she used her arts to delay the birth of Hercules and hasten that of Eurystheus, another grandson of Perseus by another father, Sthenelus, and his wife.

Ovid, *Metamorphoses* ix, lii, tells an elaborate story of the birth of Hercules, according to which Juno (Hera) requests Illyria, the goddess who presides over births, not to aid Alcmena in her travail. Illyria accordingly stations herself on an altar at the gate of Alcmena's abode, where, by a magic spell, she increases her pains and impedes her delivery. Galanthis, one of her maids, seeing Illyria at the door, fears that she may possibly exercise some bad influence on her mistress's labor, and, to make her retire, declares that Alcmena is already delivered. Upon Illyria withdrawing, Alcmena's pains are assuaged, and Hercules is born. The goddess, to punish Galanthis for her officiousness, transforms her into a weasel, a creature which was supposed to bring forth its young through its mouth.

Alder King. See ERL-KING.

Aldingar, Sir, hero and title of an old English ballad. In revenge because Queen Eleanor had refused his advances he surreptitiously put a leper into her bed and summoned "King Harry" to witness her shame. She is given forty days to find a champion, otherwise she will be burnt. At last a diminutive knight, a mere child in appearance, takes up the challenge and slays Sir Aldingar, who confesses in his death throes. The strange knight turns out to be a heavenly messenger.

Alecto, in classical mythology, the most terrible of the three Furies. It was

> Alecto with swolne snakes and Stygian fire
> (OVID: *Metamorphoses*, x, Sandys' trans.)

who raised fierce passion in Myrrha's breast, and it is Alecto also who was sent by Juno to stir up war between the Trojans and the Latins (VIRGIL: *Æneid*, vii, 324).

Alectryon, in classic myth, a youth whom Mars placed as a sentinel to guard against being surprised in his amours. He fell asleep and Apollo discovered Mars and Venus "emparadised in one another's arms." The wrathful Mars changed Alectryon into a cock.

> And from out the neighboring farmyard
> Loud the cock Alectryon crowed.
> LONGFELLOW: *Pegasus in Pound.*

Alexander the Great, emperor of Macedon and conqueror of Persia (B.C. 356–323), was the hero of numerous early poems and romances in which he is pictured as a demigod and a magician. The most important of these are the French *Romance of Alexander* (*Roman d'Alexandre*), by Lambert le Cor, and the German *Lay of Alexander* (*Alexander Lied*), by Lambrecht, both belonging to the twelfth century, the second being the later in date.

The myth of Alexander's divine birth (as the offspring of Jupiter Ammon, who assumed the shape of his putative father Philip of Macedon) began in his lifetime and was encouraged by himself. Later the Alexander legends were mixed up with those of Nectanebus, the last native king of Egypt (350–340 B.C.), who was fabled to have practised sorcery. Nectanebus was put forth as the real father of Alexander, having assumed the shape of Jupiter Ammon in order to make Queen Olympias admit him to her embraces. The

commingled streams furnished matter for the Ethiopic histories of Alexander by the Pseudo-Callisthenes and others. Still later Alexander emerges in the popular traditions of the middle ages and the metrical romances of the troubadours as not merely a Christian but a Trinitarian, whose conversation is peppered with quotations from the Old Testament and the New. His sole lapse from virtue is caused by the bewildering charms of Candace. In the shape the romance finally assumed Alexander killed Nectanebus by accident in a boyish frolic. With his dying breath, the sorcerer revealed his paternity. In other respects the early life of Alexander is usually recounted with some pretence to historical accuracy. But after the hero has, in the course of his conquests, reached India, all verisimilitude is abandoned. Fabulous beings of every description are encountered by him. Huge wild women, who rush upon the Macedonian soldiers and devour them alive, colossal ants which carry off men and horses, giants with six hands and six feet, dwarfs with one foot and tails, horses with human faces, human beings with dogs' heads—these are a few of the monsters which he has to meet and overcome. The later legends wind up with a salutary moral. The conqueror of the world, the possessor of all the wealth of Ind, arrives at last at the very gates of Paradise, and thinks to take it by storm also. But it is not by force of arms, not by passion, that Paradise is to be won; he only is worthy of it who conquers himself. And so the great Alexander must perforce turn back at the very threshold. Henceforth he lived a life of moderation, left off war, flung away ambition, and finally died at peace with his Maker.

Alfonso X, King of Spain (1221–1284), was called The Wise and the Astronomer. Speaking of the Ptolomean system he is reported to have said that "had he been consulted at the creation of the world he would have spared the Maker some absurdities." (Le Bovier de Fontenelle, *Entretiens sor la Pluralité des Mondes* 1686, p. 38.) Byron in his *Vision of Judgment*, a satire upon Southey's poem of the same name, makes Southey say:

"But talking about trumpets, here's my 'Vision'!
Now you shall judge, all people—yes—you shall
Judge with my judgment! and by my decision
Be guided who shall enter heaven or fall.
I settle all these things by intuition,
Times present, past, to come—Heaven—Hell—and all,
Like King Alfonso. When I thus see double,
I save the Deity some worlds of trouble."

Allen, Barbara, heroine of a Scotch ballad, *Barbara Allen's Cruelty*. Pepys has a reference in his *Diary* (Jan. 2, 1665–6) to "the little Scotch song of Barbary Allen."

It appeared in print in Allan Ramsay's *Tea-table Miscellany* (1742) and, with a few conjectural emendations, in Percy's *Reliques*.

All-Fail, the princess in the fairy tale of the *Yellow Dwarf*. See Yellow Dwarf.

Allfather (Ger. *Alfadur*), in Teutonic and Scandinavian myth, the origin and cause of all things. The idea was of comparatively recent development and was struggling for fuller expression when the advent of Christianity did away with the old faiths and substituted, full grown, a newer and broader conception of the Almighty. Still the idea lay originally at the foundations of the Northern religions, and the kindred Aryan nations in India had developed and exhibited it with great imaginative power. Among savages of to-day a cognate idea is that of a primal Being, not necessarily conceived as spiritual, but rather as an undying, magnified man of indefinitely extensive powers. Andrew Lang (*Homeric Hymns*, p. 45) tells us that in different tribal languages he is Bunjel, Biame or Davamulum, but in all he is known by a name, the equivalent of the only one used by the Kurnai, which is Munganngaur, or Our Father. In some places he is conceived of as a very great old man, with a long beard, seated on a crystal

throne. Often he is served by a son, frequently regarded as spiritually begotten, and elsewhere looked on as a son of the wife of the deity and a father of the tribe.

Almanzor, the second caliph of the Abbaside dynasty (713–775). He succeeded his brother Al-Saffah, but had to fight for the throne against his cousin Abdallah, who set up a counter claim, and later against another brother, Ilbraham, who raised a revolt. Almanzor founded the city of Bagdad. Legend says that a hermit named Bagdad dwelt on the spot where Almanzor began building. The hermit warned him away. "Not you," he said, "But a man named Molchas is to found a city here." "I am that man," retorted the caliph, and he explained that in his youth he had stolen a bracelet and pawned it, whereupon his nurse had ever afterwards called him "Molchas" (*thief*).

Alnaschar, in *The Arabian Nights*, the barber's fifth brother, much given to unprofitable dreaming and anticipation of the future. Having invested all his money in a basket of glassware he sat down by the roadside and fell to calculating how the profits, material and immaterial, would roll in. So much would be secured over the purchase money, investments and reinvestments would make him wealthy enough to marry the Vizier's daughter and set up a splendid establishment. But just here he had an imaginary quarrel with his wife, kicked out his foot and smashed all the ware that was the foundation of his dream.

Æsop has a fable on similar lines which La Fontaine has versified as *Perrette et le Pot au Lait;* see PERRETTE. Dodslay has paraphrased La Fontaine in *The Milkmaid and her Pail of Milk.* Rabelais puts into Echepron's mouth the analogous story *The Shoemaker and a Ha'porth of Milk.* One of the stories in the *Panka Tantra* (A.D. 550), a collection of Indian tales, concerns a Brahmin beggar who reflected that if he saved his rice, a famine might occur, the rice would sell for 100 rupees, enough to buy two goats, and so he might proceed until he was a wealthy man with a farm and a wife and a son whom he would call Somo Sala. Dandling his imaginary son upon his knee he spilt all his rice. Hence the proverbial phrase for a dreamer, "He is the father of Somo Sala."

Alpha and Omega, the names of the first and the last letters of the Greek alphabet, used in this connection to imply fulness, completeness. In the New Testament, Revelation i, 8, it is used to denote the immeasurable fulness of God; in xxi, 6 and 13, it is applied to Christ. In similar fashion the Hebrews employed the phrase Aleph and Tau, the first and last letters of their alphabet.

Alpheus, in classic myth, god of the river of that name in the Peloponnesus in Greece. In some parts of its course the river flows underground and this subterranean descent gave rise to the myth of Arethusa (*q.v.*). In his poem, *Kubla Khan*, Coleridge shortens the name to Alph.

> In Xanadu did Kubla Kahn
> A stately pleasure-dome decree,
> Where Alph, the sacred river, ran
> Through caverns measureless to man,
> Down to a sunless sea.

Alphonsus of Lincoln, titular hero of a prose story first printed in 1485 and there said to have been written by Alphonsus a Spina, a Minorite friar, in 1459. It is one of the many variants that gave literary form to the old legend of Hugh of Lincoln which forms the basis of the *Prioress's Tale* in Chaucer's *Canterbury Tales.*

Alphonsus, a ten-year-old lad, the son of a widow, goes daily to school singing *Alma Redemptoris* as he passes through the streets where the Jews dwell. One day the Jews seize him, cut out his tongue, tear out his heart and cast his body into a pit. The Virgin appears to him, gives him a precious stone instead of a tongue and enables him to sing *Alma Redemptoris* for four days. His mother finds him, he is borne, still singing, to the cathedral. The bishop celebrates mass; the boy resigns the precious stone to him, dies, and is buried in a marble tomb.

Alrashid, Haroun (765–809), the fifth Abbaside caliph, cousin five times removed of the prophet Mohammed. Not only was he master of the greatest empire, save Genghis Khan's, that the world has ever seen, but he was alone in his despotic power, with no parliament to hinder him, and no authoritative voice to question or criticise him. Public opinion in the modern sense did not exist, the balance of parties was so perfect that none dared assert itself for fear of the rest; the arguments of the sword and sack were in general force, and no one was strong enough even to protest. Haroun's whim was law over a good part of two continents. He was reverenced with a devout awe, which no European adherent of divine right ever felt, as the representative of God and His Prophet; he was the Lord's Anointed in the least of his actions, and to criticise them was almost to cavil at the Koran and the Creator of the Seven Heavens himself.

It is under this guise that he appears in *The Arabian Nights*. The scenes of most of the stories are laid within his period and his dominions. His fondness for incognito nocturnal rambles (a historical trait), usually in company with his vizier, Jaafer the Barmecide, lands him in the most diverse surroundings, with most incongruous companions, at most unexpected places. He acts the part of listener and general good providence to the deserving and of avenger against the wrongdoer, and sometimes he risks limb and even life to gratify his romantic propensity. At home in his palace the wildest orgies were carried on by him and his friends, many of them poets and scientists. Afflicted with an incapacity to sleep, the Caliph turned night into day, and kept the fun going to unholy hours, with woman and song, as befitted a descendant of the prophet, and also with the wine which he had forbidden.

Althæa, in classic myth, the mother of Meleager. When the boy was seven days old the Fates predicted that he would live as long as a piece of wood burning on the hearth remained unconsumed. Althæa extinguished the firebrand and concealed it in a chest. According to Ovid (*Metamorphoses*, iv) in a contest over a boar's hide which Meleager in early manhood gave to Atalanta, he slew two of his mother's brothers. In a fit of retributive anger Althæa threw the brand into the fire, Meleager died, and Althæa, repentant, slew herself.

The fatal brand Althæa burned.
SHAKSPEAR: *II Henry VI*, Act I, Sc. I.

Alypius, a friend of St. Augustine, mentioned in his *Confessions*, vi, who, against his own vehement protest, was carried into the amphitheatre by his fellow students. As he detested the heathenish sports he closed his eyes and "forbade his mind to range abroad after such evils." But in the fight one fell and Alypius, struck by the sound, opened his eyes and instantly the spirit of the throng possessed him. "He beheld, shouted, kindled;—carried thence with him the madness that should goad him to return, not only with those who first drew him thither, but also before then, yea, and to draw in others."

Amadis of Gaul, hero of a celebrated romance of chivalry which survives only in a Castilian text, but is claimed both by Portugal and Spain. The Castilian text (oldest known edition printed in 1508) is attributed to Garci Rodriguez de Montalvo. Amadis, the illegitimate son of Elisena by a fabulous French king, Perion, falls in love with Oriana, a princess of Denmark, and performs astonishing feats of valor in Spain in order to prove himself worthy of her hand. Unfortunately he excites her jealousy by restoring the Princess Briolana to her rightful kingdom and Amadis in despair renounces knight errantry and retires to a hermitage until further explanations appease Oriana. Then he emerges under the name of the Knight of the Green Sword, renews his splendid career and conquers all the objections urged against him by the royal father of his mistress.

Amalthea, in classic myth, the nurse of the infant Zeus in Crete, sometimes said to be a she-goat who suckled him and was rewarded with a place among the stars. Zeus it is said broke off one of its horns and endowed it with the power of becoming filled with whatever the possessor might wish (see CORNUCOPIA). Other accounts make Amalthea a nymph who fed Zeus with the milk of a goat. When the goat broke off one of her horns Amalthea filled it with fresh herbs and gave it to Zeus.

Here is cream
Deepening to richness from a snowy gleam,
Sweeter than that nurse Amalthea skimmed
For the boy Jupiter.
KEATS: *Endymion*, ii, 445.

Nymphs of Diana's train, and Naiades
With fruits and flowers from Amalthea's horn.
MILTON: *Paradise Regained*, ii, 356.

Amalthea, in Roman legend, a sibyl who offered Tarquin nine prophetic books. He refused to pay the price. She burned three and offered the remaining six to Tarquin for the same sum. Again he refused; again she returned with only three, still demanding the original price. Tarquin, piqued and interested, purchased them. This is the story told by Aulus Gellius. Pliny says there were only three volumes originally and that at the third visit they were reduced to one. See SIBYL.

Amarant, in the ballad of *Guy and Amarant* (Percy's *Reliques*), a formidable giant slain by Guy of Warwick.

Amaryllis, in the *Eclogues* of Virgil and the *Idyls* of Theocritus, the name of a rustic beauty. Modern pastoral poetry frequently adopts the name as that of a typical shepherdess or milkmaid. Thus Milton:

To sport with Amaryllis in the shade,
Or with the tangles of Neæra's hair.
Lycidas, l. 68.

Milton probably designs a reference to the poet and pedagogue George Buchanan (1506–1582), who in his old age addressed amatory verses to two lady loves, Amaryllis and Neæra, the golden hair of the latter gleaming bright through his rhymes. In his last elegy Buchanan tells how Cupid cuts a lock from Neæra's head while she is asleep, with which he binds the poet and delivers him, thus entangled, to Neæra herself.

Spenser, in *Colin Clout's Come Home Again* (1595), represents under the name Amaryllis the Countess Dowager of Derby, for whom Milton wrote his *Arcades*.

Amazons (a Greek word meaning breastless), in classic myth, a warlike race of women who are said to have come from the Caucasus and settled in Asia Minor. They were governed by a queen. The female children had their right breast cut off, that they might use the bow with greater ease. The ninth labor of Hercules was to take away the girdle of their queen Hippolyta. Under another queen, Penthesilia, they came towards the close of the Trojan war to the aid of Priam, but Achilles killed Penthesilia. There was supposed to be another nation of Amazons in Africa; and there was a Scythian nation allied to the Asiatic tribe. The Amazon River, in South America, takes its name from a fable of the early discoverers who reported that there was a tribe of Amazons on that river. Ordellana, its discoverer, declared that he met a nation of armed women on its banks. It is evident that he had mistaken male Indians in their ordinary costumes for females. The old maps have a large region called Amazonia, watered by the river.

Ambree, Mary, heroine of an early English ballad, beginning

When captains courageous whom death could not daunt
Did march to the siege of the city of Gaunt,
They mustered their soldiers by two and by three,
And the foremost in battle was Mary Ambree.

Mary goes to Flanders with her lover, Sir John Major; he is slain at the siege of Gaunt (Ghent?), whereupon she assumes arms and male attire and valorously avenges his death. She is finally taken prisoner and wooed by Alexander, Prince of

Parma. She spurns his love, and he releases her, full of admiration for her exploits.

Authentic history ignores her, but she is repeatedly alluded to in seventeenth century drama and fiction, from Ben Jonson, who quotes some of the words of the ballad in *The Fortunate Isles* (1626), to Butler, who makes this reference to her in *Hudibras*:

> A bold virago, stout and tall
> As Joan of Arc or English Mall.

Ambrogivolo, in Boccaccio's *Decameron*, ii, 9, the original of Shakspear's Iachomo in *Cymbeline*. See ZINEURA.

Amfortas, in Arthurian romance, the grandson of Titurel, to whom the latter in old age resigned the care of the Holy Grail on Monsalvatch. Amfortas forsook his charge, went out into the world and gave himself up to a life of pleasure, but penitently returned after receiving a wound from a poisoned lance or as some say from the lance that pierced the Saviour's side. One day on the rim of the San Grael the grandfather read that the lad's wound should be healed by a guileless fool who would accidentally climb the mountains and moved by sympathy ask the cause of his suffering. The fool proved to be Parzival (*q.v.*). See also PECHEUR, ROI.

Amine or **Amines,** in the *Arabian Nights* story of *Sidi Nouman*, the wife of the titular hero. She was very beautiful but had a strange idiosyncrasy: instead of eating rice with a spoon she used a bodkin and carried infinitesimal portions to her mouth. His curiosity awakened, Sidi discovered that she was a ghoul who fed on human remains which she procured at night from the cemetery.

> One of the Amine's sort, who pick up their grains of food with a bodkin.—HOLMES: *Autocrat of the Breakfast Table.*

Amine, in the *Arabian Nights* tale *The Story of Amine*, wife of Amin, son of Haroun al Raschid. A shopkeeper told her he would charge nothing for a robe she had purchased if she would let him kiss her cheek. He bit it instead. Being unable to explain the wound to her husband's satisfaction he condemned her to death, but subsequently commuted the sentence to scourging. One day she and her half sister Zobeide told the stories of their lives to the great Caliph. Amin, overhearing it, forgave her. Zobeide married Haroun.

Amis or **Amys,** a famous hero of the Carlovingian cycle of romances, whose exploits—usually undertaken in conjunction with his friend and physical double, Amille, Amiloun or Milles—have been multitudinously celebrated by mediæval poets in England and continental Europe. The germ is found in a story in the *Seven Wise Masters*. The earliest reference to the heroes under any approximation to their modern names is found in the metrical romance *Ogier le Danois* by Raimbert de Paris (thirteenth century) who says they perished in the year 774 in an expedition undertaken by Charlemagne against Didier, king of the Lombards. The earliest extant MS romance *Milles et Amys* dates from the fifteenth century but claims to have been extracted from ancient gestes.

Briefly summarized and reduced to approximate harmony the romances make Amis and Amille the sons of different parents but astonishingly alike in appearance, insomuch that the resemblance gives frequent rise to ludicrous misadventures and is not infrequently utilized for purposes of deception. The friendship is put to its severest test in the old English romance *Amis and Amiloun*. Amis succumbs to the temptation of the lovesick lady Belisaunt. The lovers' secret is discovered and betrayed by a wicked steward whom Amis challenges to single combat. But inasmuch as he cannot truthfully assert his own innocence he summons Amiloun to substitute himself in the lists, while he himself to prevent suspicion, takes Amiloun's place besides his wife, sleeping with a drawn sword between the pair. Amiloun kills the

steward, but is stricken by leprosy, as an angel had warned him in advance he would be. All the legends and romances agree that the leper was cured by bathing in the blood of his friend's children and that after the children had been sacrificed they were miraculously restored to life. But the difficulty of distinguishing between the heroes seems to have affected their historians; for while the English make Amis the leper, with the French it is Amiloun.

Amis the Priest, the English hero of a German comic poem of the thirteenth century, authorship unknown. He was shrewd, clever, full of native wit but very unlearned. His popularity excited the jealousy of his clerical superiors who sought to depose him on the ground of ignorance.

Ammon. Jupiter, with the surname of Ammon, had a temple in the deserts of Libya, where he was worshipped as a ram, that being the form he assumed, when in common with other deities he fled from the attacks of the Giants. The oracle was visited by Alexander the Great (*q.v.*), when the obsequious priests hailed him as the very son of the god.

> Of food I think with Philip's son, or rather Ammon's (ill pleased with one world and one father).
> BYRON: *Don Juan*, v, 31.

Amphiaraus, in classic myth, the prophet-hero of Argos, who joined Adrastus in the expedition of the "Seven against Thebes" although he foresaw its disastrous result. Pursued in his flight from Thebes by Periclymenus he was swallowed up by the earth and on the spot where he disappeared an oracle was established which encouraged the Epigoni to their final successful venture against Thebes.

Amphion, in classic myth, son of Zeus and Antiope and husband of Niobe. He played so beautifully upon a lyre presented to him by Hermes that stones moved of their own accord and fitted themselves together so as to form the walls of Thebes. Keats in *Endymion* curiously confounds him with Arion:

> Next on a dolphin clad in laurel boughs
> Theban Amphion, leaning on his lute.
> Bk. iii, 1002.

Tennyson has a humorous poem entitled *Amphion.*

> O Thebes, thy walls were raised by the sweetness of the harp but razed by the shrillness of the trumpet.—JOHN LYLY: *Alexander and Campaspe, I*, i.

> And hath not he that built the walls of Thebes
> With ravishing sounds of his melodious harp
> Made music with my Mephistophilis?
> MARLOWE: *Dr. Faustus.*

Amphitrite, in classic myth, a Nereid or Oceanid, wife of Poseidon (Neptune) and goddess of the sea. In Homer's epics she does not occur as a goddess, Amphitrite being merely the name of the sea. The earliest passages in which her divinity is acknowledged are in Hesiod (*Theogenes*, 243) and the Homeric hymn on the Delian Apollo, 94, where she is represented as having been a witness to the birth of Apollo.

> First came great Neptune with his three forkt mace
> That rules the Seas, and makes them rise or fall;
> His dewy lockes did drop with brine apace
> Under his Diademe imperiall:
> And by his side his Queene with coronall
> Fair Amphitrite, most divinely faire,
> Whose yvorie shoulders weren covered all,
> As with a robe, with her owne silver haire,
> And deckt with pearles, which th' Indian seas for her prepaire.
> SPENSER: *Faërie Queene*, xi, 18.

Amphitryon, in classic myth, the son of Alcæus, is the hero of a tragicomedy by Plautus (named after him) which Molière paraphrased. Jupiter, falling in love with his wife Alcmene or Alcmena, takes advantage of Amphitryon's absence to assume his likeness and enters his home accompanied by Mercury in the guise of Sosia, the bodyguard of Amphitryon. Alcmena receives them in good faith. The real Sosia is sent by his master to announce the latter's coming, and is astounded by meeting in the doorway the sham Sosia, who finally

drives him away with a sound thrashing. Amphitryon, on his return, is no less surprised to hear from his wife's mouth that she had received him the previous night. Finally, after many laughable scenes of mistaken identity, the two Amphitryons meet. The real one, seeing so admirable a double, falls into a towering rage, but his anger is not shared by his troops, since they are unable to distinguish the false from the real. Jupiter then declares he will clear up the mystery and invites every one present to a banquet, at the end of which he is borne upward on a cloud.

It is during this banquet that in Molière's paraphrase one of the guests makes use of the now familiar phrase:

Le veritable Amphytrion est l'Amphytrion ou l'on dine.
(The true Amphytrion is the Amphytrion where you dine).

Shakspear was indebted to Plautus for some of the incidents of *The Comedy of Errors*. A closer imitation was Dryden's comedy, *The Two Sosias*. It may be added that in classic myth the result of Jupiter's visit to Alcmena was the birth of Hercules.

Amyclæ, an ancient town of Laconia, said to have been founded by the Lacedemonian King Amyclas. Long after the conquest of the Peloponnesus by the Dorians it maintained its independence as an Achæan town, but about 743 B.C. it was conquered by the Spartan king Telechus. According to legend the inhabitants had so frequently been alarmed by false rumors of an invading host that finally they passed a statute making it a public offence to report the approach of an enemy. So, when the Spartans came at last, the city fell an easy prey to them.

Qui fuit Ausonidum et tacitis regnavit Amyclæ.
Æneid, x, 564.

It is disputed whether Virgil alludes to the Laconian or another Amyclæ, situated on the coast of Campania, Italy, and said to have been founded by emigrants from the earliest city. The citizens were Pythagoreans, forbidden to speak for five years or offer violence to serpents and as the place swarmed with these reptiles it was finally deserted by man.

Sic Amyclas dum silebant
Perdidit silentium.
(Even so of yore Amyclæ's town
Was lost for want of speech.)
ANON: *The Vigil of Venus.*

Anchises, in classic myth, king of Dardanus on Mount Ida, so beautiful that Aphrodite fell in love with him and bore him a son, no less a person than Æneas. For revealing the name of the mother he was struck blind by a flash of lightning. At the fall of Troy Æneas bore his father on his shoulders out of the burning city. (VIRGIL: *Æneid*, II). He died when the fugitives reached Sicily and Alcinous gave him a royal funeral. The games which formed part of the ceremonies are the occasion for some of Virgil's finest descriptions. Virgil adopted the above version from Hyginus, *Fable* xxiv—Hyginus, librarian to the Emperor Augustus, being an older contemporary. More ancient Greek legends represent Anchises as being killed by lightning and the site of his tomb is still pointed out on Mount Ida.

Andret, in the mediæval romance of *Tristran and Isoulde*, a base knight who spied upon the lovers through a keyhole when they were alone together in the lady's private chamber. They were sitting at a table of chess, but were not attending to the game. Andret brought King Mark, husband of Isoulde, and placed him so as to watch their motions. The king saw enough to confirm his suspicions, and he burst into the apartment with his sword drawn, and had nearly slain Tristran before he was put on his guard. But Tristran avoided the blow, drew his sword, and drove before him the cowardly monarch, chasing him through all the apartments of the palace, giving him frequent blows with the flat of his sword, while he cried in vain to his knights to save him. But they did not dare to interpose.

Androclus, in later Roman legend, a runaway slave who took refuge in a cave where he relieved a lion of a thorn in its paw. Being captured and borne back to Rome, Androclus was doomed to single combat with a lion in the Coliseum. The monster bounded fiercely towards the gladiator, but on nearing him fawned at his feet and gave every evidence of delighted recognition. It was his old friend of the cave. Androclus was released when the story became known to the spectators. Aulus Gellius (v, 14) first told the tale, on the authority of Appion Plistonices who lived in the reigns of Tiberius and Caligula and claimed to have been a witness to the event.

Pliny supplies an earlier story. "Mentor, a native of Syracuse, was met in Syria by a lion, who rolled before him in a suppliant manner; though smitten with fear and desirous to escape, the wild beast on every side opposed his flight, and licked his feet with a fawning air. Upon this Mentor observed on the paw of the lion a swelling and a wound; from which after extracting a splinter, he relieved the creature's pain." He adds another instance in the case of Eepis, a native of Samos, who landing on the coast of Africa was instrumental in removing a bone that had stuck fast between the lion's teeth. "So long as the vessel remained off that coast, the lion showed his gratitude by bringing whatever he had chanced to procure in the chase." Guy Earl of Warwick, in the romance of that name, is witness to the fight of a lion and a dragon. He killed the dragon and the lion ever after was his meek and constant companion. The mediæval romances always held that a lion could respect a virgin. Spenser has availed himself of this belief in the story of Una (*q.v.*).

Andromache, in classic myth, the wife of Hector by whom she had one son, Scamandrius (Astyanax). Her parting from Hector when he buckles on his armor and goes out to his death is one of the most famous passages in the *Iliad.*

After the capture of Troy her son was hurled from the walls of the city, and Andromache herself fell to the lot of Neoptolemus of Epirus. In the end she married Helenus, a brother of Hector. She is the subject and title of a famous tragedy of Euripides (420 B.C.), which was imitated by Racine in *Andromaque* (1667). Racine's tragedy was paraphrased by Ambrose Phillips in *The Distressed Mother* (1712).

Andromeda, in classic myth, daughter of Cepheus, King of Ethiopia and Cassiopeia. Her mother angered the gods by declaring that the girl's beauty surpassed that of the Nereids. Poseidon therefore sent a sea-monster to ravage the country. Nothing would appease it until Andromeda was chained to a rock within its reach. Perseus, returning from his fight with the Gorgons, rescued the maiden. Despite the fact that she was affianced to Phineus he married her. After death she was translated by Minerva to a constellation in the northern sky. Her tomb was shown in Arcadia near that of Callisto. The myth has many familiar features. Like Niobe, Andromeda's mother draws down divine vengeance by her motherly pride; like Iphigenia and Jephtha's daughter, she is sacrificed by her parents to satisfy an oracle, while the story of her deliverance has been reproduced in a thousand forms from the women rescued by Œdipus, Theseus, Lohengrin and St. George down to Una and her Red Cross Knight. Charles Kingsley put this story into English hexameters in his *Andromeda* (1870). George Chapman had preceded him in 1614 with a poem entitled, *Andromeda Liberata, or the Nuptials of Perseus and Andromeda.*

Angelica, the heroine of Bojardo's *Orlando Amoroso,* and the object of Orlando's baffled love. Ariosto in *Orlando Furioso* makes her the cause of his madness. See this entry in Vol. I:

Crowded as the *Orlando Innamorato* is with incidents and episodes, and inexhaustible as may be the luxuriance of the poet's fancy, the unity of his romance is complete. From the moment of Angelica's appearance in the first canto, the whole action depends upon her movements. She withdraws the Paladins to Albracca, and forces Charlemagne to bear the brunt of Marsiglio's invasion alone. She restores Orlando to the French host before Montalbano. It is her ring which frees the fated Ruggiero from Atlante's charms. The nations of the earth are in motion. East, West and South and North send forth their countless hordes

to combat; but these vast forces are controlled by one woman's caprice, and events are so handled by the poet as to make the fate of myriads waver in the balance of her passions.—SYMONDS: *Renaissance in Italy*, vol. I, p. 484.

Anne, Sister, in Charles Perrault's fairy tale *Bluebeard*, the sister of Fatima, Bluebeard's seventh and last wife. Fatima after her guilt has been discovered is granted a short respite before execution and sister Anne climbs up into the castle turret to see if succor be at hand; for the brothers of the two ladies are momentarily expected. Bluebeard from below stairs roars out to Fatima to hurry with her prayers; Fatima from her chamber cries, "Sister, do you see them coming?" and Anne on the watch tower mistakes every cloud of dust for the horsemen. They arrive, however, in time to save Fatima.

Antæus, in classic myth, a gigantic Libyan wrestler, invincible so long as his feet remained on mother earth. Hercules discovered the secret of his might, lifted him up from earth, and crushed him in the air.

As when Earth's son Antæus (to compare
Small things with greatest) in Irassa strove
With Jove's Alcides, and, oft foiled, still rose,
Receiving from his mother earth new strength
Fresh from his fall, and fiercer grapple joined;
Throttled at length in air, expired and fell:
So, after many a foil, the tempter proud,
Renewing fresh assaults amidst his pride,
Fell whence he stood to see his victor fall.
MILTON.

In the *Inferno*, Dante, conducted by Virgil, descries Antæus on the confines of the ninth circle of hell. At Virgil's request the giant stretched out his great right hand and seized Virgil, who bade Dante cling closely to him, so that the two would make one burden. Then the huge bulk of the giant began to bend, and moving slowly at length deposited his burden safely below. This done, he rapidly swayed back to an upright position, as does a ship's mast in stormy weather at sea.

Antenor, according to Homer, was one of the wisest of the Trojans. He received Menelaus and Odysseus into his house when they came as messengers to Troy (*Iliad*, iii, 116), and subsequently advised his fellow citizens to restore Helen to her husband (*Iliad*, vii, 348). Later authorities exaggerate his friendliness towards the Greeks into actual treachery to his own people. Just before the taking of Troy he was sent to Agamemnon to negotiate peace and with him and Odysseus devised a plan to surrender the city into their hands. When Troy was plundered a panther's skin was hung on Antenor's door as a sign that the Greeks should respect his home (PAUSANIAS, x, 17). Some accounts make him throw in his lot with Menelaus and Helen after their reconciliation.

Virgil (*Æneid* i, 242) makes Antenor founder of Padua. Dante puts him in the ninth and last circle of hell, in the traitors' division, which he names after him Antenora (*Inferno* xxxii, 88). The so-called *Dictys* and *Dares* (mediæval forgeries of pretended Greek manuscripts which had a powerful influence on the ancient romances) give the story of his treachery in varying forms but both implicate Æneas no less than Antenor. This Dante was obliged to suppress through loyalty to the Roman empire and its legendary founder.

Anteros (literally return-love), in classic myth, the brother of Eros, usually represented as the god who punishes those that do not return the love bestowed upon them. Some authorities, however, describe him as a god opposed to Eros and fighting against him.

Anthia, heroine of a fourth century Greek romance, the *Ephesiaca* by Xenophon Ephesius, which details the love of Habrocomas and Anthia for each other and the difficulty which that fascinating hero and heroine experienced in eluding the love making of others. Anthia is only interesting as having possibly supplied a hint for Shakspear's Juliet. Among her most persistent and unwelcome suitors is Perilaus who had rescued her from banditti. Fearing

violence at his hands she consents to marry him, but escapes by means of a medicine which throws her into a death-like sleep. She is conveyed with great pomp to a sepulchre, which is plundered by pirates. They wake her and carry her off on a new round of adventures.

Antidius, bishop of Jaen, martyred by the Vandals in 411. One day he detected the devil writing in his pocket book an accusation against the pope. He leaped on the fiend's back and forced him to carry him through the air to Rome where he arrived all covered with Alpine snow. The hat is still shown at Rome in confirmation of this miracle. *General Chronicle of King Alphonso the Wise.*

Antigone, heroine of Sophocles's tragedy of that name and of Euripides's *The Suppliants,* was according to classic myth the daughter of Œdipus by his own mother Jocasta. When that king on the discovery of his unwitting incest put out his eyes and wandered from Thebes to Attica she was his faithful and devoted guide. She remained with him until his death at Colonus, and then returned to Thebes. After her two brothers, Eteocles and Polynices, had killed each other in battle, Antigone, defying the orders of Creon, tyrant of Thebes, buried the body of Polynices and was shut up in a subterranean cave, where she killed herself. Her lover, Hæmon, Creon's son, immolated himself by her side. This is the version adopted by Euripides. Sophocles, on the other hand, makes her marry Hæmon.

> The most perfect female character in Greek poetry is Antigone. She is purely Greek;—unlike any woman of modern fiction except perhaps the Fedalma of George Eliot . . . To the modern mind she appears a being from another sphere.—J. A. Symonds: *The Greek Poete, Sophocles,* vol. i, p. 482.

Antigonus of Antwerp, a gigantic figure nearly 40 feet high, preserved in the City Hall at Antwerp, Holland, and brought out on great occasions to be paraded through the streets. Local legend explains that he was a giant who anciently entrenched himself in the castle of Antwerp (still extant in ruins) on the Scheldt, and from this point of vantage extorted heavy tolls from passersby. All who could not or would not comply had their hands cut off. These were cast into the river, and hence, says popular etymology, the name of Antwerp, Hantwerpen or Hand tossing. Finally through the agency of Prince Brabo, an analogous giant of Brussels, Antigonus was slain and the city was relieved. Even yet it proudly commemorates the Hand-tosser in its coat of arms: a castle with three towers argent, surmounted by two hands.

Antiope. See Amphion and Hippolyta.

Anton, Sir, in Arthurian romance, is, according to Tennyson, the foster father of King Arthur, an innovation on Malory, who follows the elder chronicles by making Sir Ector Arthur's early protector.

> Wherefore Merlin took the child
> And gave him to Sir Anton, an old knight
> And ancient friend of Arthur; and his wife
> Nursed the young prince and reared him with her own.
>
> *The Coming of Arthur.*

Apelles, the most illustrious of all the Greek painters, a contemporary of Alexander the Great, figures in Lyly's *Alexander and Campaspe* (1581) as the lover of Campaspe. It is he who sings the well-known song beginning:

> Cupid and my Campaspe played
> At cards for kisses, Cupid paid.

According to a famous Greek legend Apelles, distrustful of himself, eagerly welcomed criticism from others. He often exposed his pictures in public and hid behind them to overhear what was said of them. One day a cobbler found fault with a shoelatchet, which was promptly repainted. Emboldened by this success he next ventured to criticise a leg. "Nay," said Apelles, "let not the cobbler go beyond his last,"—a phrase usually quoted in its Latin form, *Ne sutor ultra crepidum.*

Aphrodite, better known by her Roman name of Venus, the Greek goddess of love. The *Iliad* represents her as the daughter of Zeus and Dione; later authorities say she sprang from the foam of the sea, whence her name. Hephæstus was her husband, but she was in love with Ares, god of war, and had affairs with other gods, Dionysus, Hermes and Poseidon, and with the mortals Adonis and Anchises. Her beauty won from Paris the apple of discord. In works of art she often appears with her son Eros, or Cupid. The most famous of her statues now extant is that of Milo (Melos) at the Louvre, though a copy of a still more famous statue by Praxiteles has survived and is now in Munich. A lost painting by Apelles, the Aphrodite Anadyomene (Aphrodite rising from the sea), was reputed a masterpiece. The worship of this goddess combined, with Hellenic conceptions, many features of Eastern origin.

Aphrodite has better claims than most Greek gods to oriental elements. Herodotus and Pausanias (i, xiv, 6; iii, 23, 1) look on her as a being first worshipped by the Assyrians, then by the Paphians of Cyprus, and Phœnicians at Askelon, who communicated the cult to the Cythereans. Cyprus is one of her most ancient sites, and Ishtar and Ashtoreth are among her oriental analogues. . . . But the charm of Aphrodite is Greek. Even without foreign influence, Greek polytheism would have developed a goddess of love, as did the polytheism of the North (Frigga), and of the Aztecs. To whatever extent contaminated by Phœnician influence, Aphrodite in Homer is purely Greek, in grace and happy humanity.—ANDREW LANG: *Homeric Hymns*, p. 44.

Apis, the sacred bull of Memphis, worshipped as a god by the Egyptians. From time to time when a vacancy in the office occurred by death, natural or inflicted, a new avatar of the calf god manifested itself in a bull. Being recognized by the priests he was consecrated for popular worship. At Memphis Apis had a magnificent residence; his birthday was an annual festival. He was not suffered to live more than twenty-five years. His burial was followed by a general mourning until a new calf with the propēr marks was discovered. Apis, deified after death, became Osir-Hapi, or the dead Apis, —a name which the Greeks converted into Serapis.

Apollo or **Phœbus,** in later classic myth the god of the sun, an office originally held by Helios. His name Phœbus signifies the brilliancy of the sunlight, while Apollo indicates its destructive noonday heat. Son of Zeus and Latona and twin brother of Diana he was the god of music, prophecy, medicine and archery, the protector of flocks and cattle and the ideal of youthful strength and beauty. It was only in the latter capacities that Homer recognizes him; the Homeric sun god was Helios. Though a god of life and peace he did not shun the weapons of war. He not only slew the Python (instituting the Pythean games in commemoration of this feat of mercy), but he revenged his outraged dignity by killing the froward Tityrus and visiting the boastful insolence of Niobe upon her children.

The famous statue of Apollo called the Belvedere represents the god after his victory over the serpent Python. To this Byron alludes in his *Childe Harold*, iv, 161:

I see the lord of the unerring bow,
The god of life, and poetry, and light.
The Sun, in human limbs arrayed, and brow
All radiant from his triumph in the fight.
The shaft has just been shot; the arrow bright
With an immortal's vengeance; in his eye
And nostril, beautiful disdain, and might,
And majesty flash their full lightnings by,
Developing in that one glance the Deity.

Music exalts each joy, allays each grief,
Expels diseases, softens every pain;
And hence the wise of ancient days adored
One power of physic, melody, and song.
ARMSTRONG.

I am the eye with which the universe
Beholds itself and knows itself divine;
All harmony of instrument or verse,
All prophecy all medicine are mine,
All light of art or nature;—to my song,
Victory and praise in their own right belong.
SHELLEY: *Hymn of Apollo.*

We constantly find in America, in the Andaman Isles, and in Australia, that, subordinate to the Primal Being there exists another who enters into much closer relations with mankind. Sometimes he is merely an underling as in the case of the

Massachusetts Kiehtan, and his more familiar subordinate, Hobamoe. But frequently this go-between of God and Man is (like Apollo) the son of the Primal Being (often an unbegotten Son) or his messenger. He reports to the somewhat otiose Primal Being about men's conduct and he sometimes superintends the Mysteries. I am disposed to regard the prophetic and oracular Apollo (who, as the *Hymn to Hermes* tells us, alone knows the will of Father Zeus) as the Greek modification of this personage in savage theology. It is absurd to maintain that the Son of the God, the go-between of God and Man, in savage theology is borrowed from missionaries while this being has so much more in common with Apollo (from whom he cannot conceivably be borrowed) than with Christ. In Apollo I am apt to see a beautiful Greek modification of the type of the mediating son of the primal being of savage belief, adorned with many of the attributes of the sun God, from whom, however, he is fundamentally distinct. Apollo, I think, is an adorned survival of the Son of the God of savage theology. He was not, at first, a nature God, solar or not.—ANDREW LANG: *Homeric Hymns.*

Apollonius of Tyre, hero of an old Greek romance of uncertain date and authorship, *History of Apollonius of Tyre.* A Latin version is still extant. Gower retold the story in his *Confessio Amantis* (1386) and its outlines are familiar to Shakspearian students through the use made of them in *Pericles, Prince of Tyre* (1609). Gower is here introduced as speaking the prologue to each of the five acts. Apollonius, King of Tyre, is one of the suitors for the hand of the daughter of Antiochus, King of Syria, which is promised to any one who will solve a riddle containing an allusion to her father's incestuous passion for her. Apollonius succeeds and Antiochus would have slain him, but he escaped to marry another princess. An excellent study of the Apollonius story may be found in Prof. Albert H. Smyth's *Shakspere's Pericles and Apollonius of Tyre.* In this volume of 112 pages the curious reader will find all that he is likely to learn upon the origin of the story, its ramifications in mediæval literature, especially in the literature of England, its adaptation in the semi-Shakespearian drama of *Pericles.*

Apollyon, in mediæval demonology, an evil spirit. The name first occurs in Revelation ix, 3–11, where it is simply a translation into Greek of the Hebrew word "abaddon" meaning destruction, and therefore applied to Sheol. Apollyon, like Abaddon, grew into a personified fiend,—the angel having dominion over the locusts coming out of the bottomless pit on the Judgment Day. He is introduced by Bunyan in the *Pilgrim's Progress,* where Christian vanquishes him after a prodigious struggle.

Appius Claudius. See VIRGINIA.

Aquarius, the winter sign of the Zodiac. This name was poetically given to Ganymede as a constellation. "He was represented as a boy pouring wine out of a goblet, and because an abundance of rain is poured upon the earth from the clouds when the sun is in that sign he is said to be Jupiter's cupbearer." So says Sandys in the notes to his translation of Ovid's *Metamorphoses.* Keats, who was a careful student of Sandys, has developed this idea in the famous lines:

> Crystalline brother of the belt of heaven,
> Aquarius! to whom king Jove has given
> Two liquid pulse streams 'stead of feather'd wings,
> Two fan-like fountains,—thine illuminings
> For Dian play:
> Dissolve the frozen purity of air;
> Let thy white shoulders silvery and bare
> Show cold through watery pinions; make more bright
> The Star-Queen's crescent on her marriage night:
> Haste, haste away!—
> KEATS: *Endymion,* iv, 580.

Arachne, in classic myth, a Lydian maiden who, proud of her skill in weaving, challenged Athena (Minerva) to compete with her. She produced a piece of cloth so perfect that not Athena herself could find a fault. In jealous rage the goddess smote her rival on the forehead and Arachne, humiliated by the insult, hanged herself. Athena loosened the rope and saved her life, but changed the rope into a cobweb and Arachne herself into a spider. Ovid tells the story at some length in *Metamorphoses*:

> The high-souled Maid
> Such insult not endured, and round her neck
> Indignant twined the suicidal noose,
> And so had died. But, as she hung, some ruth

Stirred in Minerva's breast:—the pendent form
She raised, and "Live!" she said—"but hang thou still
For ever, wretch! and through all future time
Even tot hy latest race bequeath thy doom!"
And, as she parted, sprinkled her with juice
Of aconite. With venom of that drug
Infected dropped her tresses,—nose and ear
Were lost;—her form to smallest bulk compressed
A head minutest crowned;—to slenderest legs
Jointed on either side her fingers changed:
Her body but a bag, whence still she draws
Her filmy threads, and, with her ancient art,
Weaves the fine meshes of her Spider's web.

Arcadia, a mountainous region in ancient Greece in the middle of the Peloponnesus, which the poets feigned to be a place of idyllic innocence and happiness, the home of piping shepherds and coy shepherdesses. As a matter of fact the Arcadians, who considered themselves the most ancient people in Greece, did experience fewer changes than any of their neighbors. Far from the madding crowd, they devoted themselves to agriculture, hunting and the tending of sheep and cattle, and were passionately fond of music. It was in the middle ages that the ideal Arcadia expanded to its ultimate proportions. Virgil indeed in his *Eclogues* used the word Arcadian as a synonym for bucolic content. But neither Theocritus nor his early imitators laid the scene of their poems in Arcadia. This imaginary frame was first adopted by Joseph Sannazaro (1458–1530), father of the pastoral romance, whose *Arcadia* was multitudinously imitated, notably by Sir Philip Sidney (1590), Robert Greene (1589) and Lope de Vega (1598). Nicholas Poussin has a much quoted allusion to Arcadia. His picture *Shepherds in Arcadia,* now in the Louvre, shows four persons grouped before the tomb of a shepherd busily engaged in deciphering this inscription: *Et in Arcadia ego!* ("And I, too, have lived in Arcadia!")

Arcite, in Chaucer's *Canterbury Tales* (1388), *The Knight's Tale,* a Theban Knight taken captive by Duke Theseus. See PALAMON.

Arctos (in Latin, *Ursus*), the Bear, the name of two constellations near the North or Pole star. One was known to the Romans as Ursus Major, the Greater Bear; the other as Ursus Minor, the Lesser Bear. Both are connected in classic myth with the Arcadian nymph Callisto. Zeus had an amour with the nymph which resulted in the birth of Arcas. To hide her from the jealous wrath of Hera Zeus transformed her into a she-bear. All unknowing of the metamorphosis, Arcas pursued her in the chase, but when he was on the point of killing her, Zeus caught up mother and son into the heavens, where she became the Great Bear and Arcas the Little Bear. Ovid in Book ii of his *Metamorphoses* devotes Fables v, vi and vii to this legend. He makes Hera herself, and not Zeus, the author of the transformation of Callisto into a she-bear, but otherwise agrees with the older authorities. A Welsh scholar and antiquarian Rev. N. Owen, Jr., in *British Remains* (1777), broached the theory that King Arthur is the Great Bear;—"the name literally implies Arctus, Arcturus, and perhaps this constellation, being so near the pole and visibly describing a circle in a small space, is the origin of the famous Round Table." *Cf.* Tennyson:

Dost thou know the star
We call the Harp of Arthur up in Heaven?
TENNYSON: *The Last Tournament.*

Ares (the Mars of the Romans), the Greek god of war, son of Zeus and Hera. She brought him forth at the time when she was enraged at the infidelities of her consort. A child of wrath, he had no mind to the serene life of the Olympians. Therefore he made his home with the wild Thracian folk who were of all men the fiercest and most lawless. Delighting, as he did, in the din of battle, the slaughter of men and the sacking of towns, he was yet wounded by Diomedes, roaring like ten thousand warriors when he fell, and conquered by the gigantic Aloidæ, and by Hercules.—A giant in size and strength, of great beauty, he loved and was beloved by Aphrodite.

Arethusa, in classic myth, the nymph of the fountain of that name in Ortygia, Sicily. While bathing in the Alpheus the god of that river pursued her as far as Ortygia. Imploring aid from Diana she was turned into the fountain (OVID, *Metamorphoses*, v). The ancient Greeks, seeing the river Alpheus disappear through subterranean ways before leaping into the sea, fabled that Alpheus had gone to rejoin Arethusa. And as the fountain retained all its limpid sweetness they added that Arethusa had the faculty of retaining her purity amid the bitter and muddy waters that Alpheus mingled with hers.

Pausanias, the second century geographer, owns that he regards the story of Alpheus and Arethusa as a mere fable. But, not daring to dispute a fact established by an oracle, he does not deny that the river runs through the sea, though he is at a loss to understand how it can happen.

Arfaran, a mythical king of Britain. See PERCEFOREST.

Argonauts (Gr. *Argonautæ*), in Greek myth, a band of adventurers who sailed out in the *Argo* to fetch the Golden Fleece from Aea, afterwards called Colchis. The ship was so called after its builder Argo or Argus. It had fifty oars manned by the most famous Greek heroes—Theseus, Hercules, Castor and Pollux, etc.—under the command of Jason. The goddess Athena is represented in works of art superintending the building of the ship (see JASON). The word Argonauts is now used to denote any adventurers who seek by novel and perilous methods to obtain a difficult goal. It was especially applicable to the goldseekers who invaded California after the discovery of the precious ore there in 1849; hence they are popularly known as the Argonauts of '49.

From every region of Ægea's shore
The brave assembled; those illustrious twins,
Castor and Pollux; Orpheus, tuneful bard;
Zetes and Calais, as the wind in speed;
Strong Hercules and many a chief renowned.
On deep Iolcos' sandy shore they thronged,
Gleaming in armor, ardent of exploits;
And soon, the laurel cord and the huge stone
Uplifting to the deck, unmoored the bark;
Whose keel of wondrous length the skilful hand
Of Argus fashioned for the proud attempt;
And in the extended keel a lofty mast
Upraised, and sails full swelling; to the chiefs
Unwonted objects. Now first, now they learned
Their bolder steerage over ocean wave,
Led by the golden stars, as Chiron's art
Had marked the sphere celestial.
DYER: *The Fleece.*

Argus, in classic myth, the legendary builder of Jason's *Argo*. A more famous Argus was the herdsman surnamed Panoptes, "the all-seeing," because, as Apollodorus explains, he was "all eyes." Ovid limits his eyes to one hundred. Hera appointed him guardian of the cow into which Io had been metamorphosed. At the command of Zeus Hermes put him to sleep with magic music from his flute and then cut off his head. Hera to reward her faithful watchman transferred his eyes to the tail of her favorite bird the peacock.

The name of Argus has passed into common speech as a synonym for a guardian, and especially for one who is overwatchful or inconveniently vigilant.

Argus, in Homer's *Odyssey*, xvii, 291, 326, the faithful old dog of Odysseus who recognized his master on the latter's return home after 20 years' wandering and died of joy.

Soon as he perceived
Long-lost Ulysses nigh, down fell his ears
Clapped close, and with his tail glad signs he gave
Of gratulation, impotent to rise,
And to approach his master as of old.
Ulysses, noting him, wiped off a tear
Unmarked.
. . . Then his destiny released
Old Argus, soon as he had lived to see
Ulysses in the twentieth year restored.
COWPER, trans.

This is good poetry but bad cani-ology. Dogs do not retain such lengthened memories. Byron was truer to biological fact in the following lines:

An honest gentleman at his return
May not have the good fortune of Ulysses;
Not all lone matrons for their husbands mourn,
Or show the same dislike to suitor's kisses;
The odds are that he finds a handsome urn
To his memory—and two or three young misses

Born to some friend, who holds his wife and riches—
And that *his* Argus—bites him by the breeches.
Don Juan, iii, 23.

Byron was evidently recalling an incident which he thus narrated in a letter to Thomas Moore, January 19, 1815:

But as for canine recollections . . . I had one (half a *wolf* by the she-side) that doted on me at ten years old, and very nearly ate me at twenty. When I thought he was going to enact Argus, he bit away the backside of my breeches, and never would consent to any kind of recognition, in despite of all kinds of bones which I offered him.

He refers to the same incident in the song in *Childe Harold*, Canto i, following Stanza 13:

And now I'm in the world alone,
Upon the wide, wide sea:
But why should I for others groan,
When none will sigh for me?
Perchance my Dog will whine in vain,
Till fed by stranger hands;
But long ere I come back again,
He'd tear me where he stands.

See THEREON.

Arion, in classic myth, a poet-musician of the island of Lesbos. Returning on one occasion from Italy to Corinth, he was robbed and cast overboard by the sailors; but the dolphins who had gathered round the ship to hear his song bore him safely back to the promontory of Tænarus, in the Peloponnesus. Some accounts say that he threw himself overboard in order to escape from assassination at the hands of the robbers.

Then there was heard a most celestial sound
Of dainty musick which did next ensew
Before the Spouse: that was Arion crowned;
Who playing on his harpe, unto him drew
The ears and hearts of all that goodly crew,
That even yet the Dolphin which him bore
Through the Ægean seas from Pirates' view,
Stood still by him, astonished at his lore,
And all the raging seas for joys forgot to roar.
SPENSER: *Faërie Queene*, iv, 11, 23.

Aristaus, whose legend is versified in Ovid's *Fasti* and Virgil's *Eclogues*, a shepherd who disconsolate at the loss of his bees was instructed by Proteus that the carcass of an ox buried in the ground would furnish him with a new supply. The notion that corruption of animal matter would produce bees seems to have been seriously held by the ancients.

Aristeus, the classic precursor to the Wandering Jew (*q.v.*) an epic poet of Proconnēsus, of whom it was fabled that at his pleasure he could make his soul abandon and return to his body. He appeared and disappeared alternately for more than four centuries and visited all the mythical nations of earth. When not in human form he abode in the body of a stag.

Ariadne, in classic myth, daughter of Minos and Pasiphæ. She gave Theseus the clue of thread to guide him out of the Labyrinth. Theseus promised to marry her and she fled with him to the island of Naxos. According to Homer she was killed here by Artemis. The more common tradition made Theseus desert her in Naxos, where she was found by Bacchus, who wedded her and placed among the stars the crown he gave her at their marriage. See OVID, *Metamorphoses*, vii and viii, and *Heroides*, x.

Chaucer puts the story of Ariadne into English verse in his *Legend of Good Women* which follows in the lead of Ovid and of Plutarch's life of Theseus.

Ariel (Hebrew, *the Lion of God*), in later Jewish angelology and in mediæval demonology, one of the seven spirits who preside over the waters. The word is first used as an adjective, rendered "lion-like," in the English version (2 Samuel xxiii, 20) and later as a proper name in Ezra viii, where Ariel is one of the chief men sent to procure ministers for the sanctuary. Shakspear takes the name for an "ayrie sprite," Prospero's servant in *The Tempest*. In Milton's *Paradise Lost* Ariel is the name for a fallen angel. Pope in *The Rape of the Lock* makes him the minute and invisible guardian of Belinda's head-dress,

The chief of those
Whose humble province is to tend the fair,
To save the powder from too rude a gale
Nor let the imprisoned essences exhale.

Goethe introduces him into the second part of *Faust*, Act i, Sc. 1, as the leader of the Elves.

Arimaspi, a Scythian tribe, anciently fabled to possess a single eye, who employed themselves in digging gold from the Ural Mountains and battling for the possession of the spoil with the gryphons who infested the neighborhood.

As when a Gryphon through the wilderness
With winged course, o'er hill or mossy dale
Pursues the Arimaspian, who, by stealth,
Had from his wakeful custody purloined
The guarded gold.

MILTON.

Armageddon, in Revelation xvi, 16, is alluded to by St. John as the place where the great final battle is to be fought between the forces of Christ and Antichrist, The prophet sees "three unclean spirits like frogs" come out of the mouths of the Dragon, the Beast and the False Prophet "which go forth unto the kings of the earth and of the whole world" to gather them "into the place called in the Hebrew tongue Armageddon." Biblical scholars generally identify Armageddon with the plain of Esdræ-lon in Palestine, a famous battle-ground in Jewish history. For etymological reasons others advance the claims of the Megiddo mountains or rather of the plain which is surrounded by these mountains. A third explanation finds in the word a possible survival of the name of that mythical place where the Gods of Babylonia were fabled to have defeated the dragon Tiamit and other evil spirits.

In the American presidential convention at Chicago, held July, 1912, Theodore Roosevelt electrified the vast assemblage by proclaiming "we stand at Armageddon and we battle for the Lord." The word became a party shibboleth with the "Bull Moosers" or Progressives. The story of how it was adopted by Roosevelt is thus told by Alfred Remy of Yonkers in a letter dated August 20, 1912, which appeared in the *N. Y. Sun:*

Ten years ago Leonard van Noppen, the translator of Vondel's *Lucifer*, began a drama of gigantic proportions having for its theme cosmic evolution. Within a few months the completed work will be published in London under the title of "Armageddon." One of the historical characters in this play is Bashti Beki, a man of the type of Mr. Roosevelt. Although the scene treating of this Bashti Beki was written more than three years ago the situation so closely resembles that of the present Presidential campaign that a brother of Mr. Van Noppen could not resist the temptation of publishing this scene separately in pamphlet form. It was distributed in Chicago during the Republican convention, and a copy was sent to Mr. Roosevelt, who at once seized upon the unusual word "Armageddon."

Armida, in Tasso's *Jerusalem Delivered* (1575), is one of the many modern forms of the classic Circe, but is more closely imitated from Ariosto's Alcina. Yet there are obvious differences between these three types, Circe represents brutal lust; Alcina voluptuousness, and Armida coquetry, though coquetry united to irresistible charm.

The daughter of a Saracen wizard she was selected by Satan to work confusion in the Christian army. Her wiles seduced Rinaldo and she kept him in voluntary enslavement in her enchanted palace, where the Christian Achilles forgets for a period his duty and his destiny. Carlo and Ubaldo rescue him. Armida follows, but being unable to woo back Rinaldo, burns her palace and sets a price on his head. Foiled in an attempt to shoot him and then to kill herself, Armida is at last reconciled to her former lover, and honorably betrothed to him on condition that she will become a Christian.

This episode has been turned to account in drama and opera. In 1681 Quinault produced a lyric tragedy *Armide et Renauld*, with music by Lulli. The libretto of Gluck's opera *Armide* (1777) was founded on Quinault, as was that of an anonymous parody bearing the same name (1762). Rossini's serio-comic opera *Armida* appeared in 1817.

Armstrong, Johnnie, hero and title of a Scotch ballad. Armstrang or Armstrong of Gilnockie enjoyed a kind of Robin Hood reputation on the

Scottish border as one who robbed only the English. In 1529 James V dispersed the band and hanged the leader.

Arria, in Roman history, the wife of Cæcina Pætus. He was ordered by the emperor Claudius to put an end to his life (A.D. 42). Seeing him hesitate Arria stabbed herself. Handing the dagger to her husband, "Pætus," she said, "it does not pain me." PLINY, *Epistles*, iii, 16; DION CASSIUS, lx, 16; Martial i, 14.

> Who can read the story of the justly celebrated Arria without conceiving as high an opinion of her gentleness and tenderness as of her fortitude?—FIELDING: *Tom Jones*, x, 9.

Artamenes (Fr. *Artemène*), in Mlle. de Scudéry's romance *Artamenes or the Grand Cyrus* (*Artamene ou le Grand Cyrus*, 1649–1653), the name under which Cyrus is brought up by the shepherds who found him. See CYRUS.

Artegal or **Arthgallo,** a mythical king of Britain. See ELIDURE.

> The reinstated Artegal became
> Earth's noblest penitent: from bondage freed
> Of vice—thenceforth unable to subvert
> Or shake his high desert.
> Long did he reign; and when he died, the fear
> Of universal grief bedewed his honored bier.
> WORDSWORTH: *Artegal and Elidure* (1815).

Artemisia. Two queens of this name are famous in Greek history and tradition. The first was the wife and sister of Mausolus, king of Caria. When he died, B.C. 353, she succeeded him on the throne but was utterly inconsolable. To perpetuate his memory she erected at Halicarnassus a famous monument, reckoned one of the seven wonders of the world and known as the Mausoleum. The name subsequently became the generic term for any splendid sepulchral monument. It was 140 feet high and 411 in circumference. Artemisia further celebrated funeral games in honor of her husband and distributed large prizes to the poets and orators who joined in his praises. It is even said that she swallowed his ashes after the body was consumed on the funeral pyre, deeming that she could find no more suitable sepulture for them.

The other and later Artemisia was also Queen of Halicarnassus. She accompanied Xerxes in his invasion of Greece and at the battle of Salamis (B.C. 480) displayed rare courage and wisdom.

Arthur, King, the national hero of England. Originally he was the protagonist only of the poetical Cymric race,—the Britons whom the Saxon invaders of the seventh and eighth centuries drove into corners of England and over the borders into Wales. The Saxons naturally ignored or neglected legends wherein they figured as heathens and aliens. These legends, however, caught the fancy of the next horde of invaders, the Normans, who in their turn triumphed over the Saxons. Cymric traditions, and Norman romances based upon those traditions, gradually built up the gallant figure which received its final gloss from Sir Thomas Malory in the *Morte d'Arthur* (*circa* 1470),—that of a king all truth, all honor, all courtesy, seating himself upon a throne, not for love of mastery or riches, but to curb the wild nobles and the tributary kings, to beat back invaders, to succor the poor, to redress all grievances and to be ready night and day to answer any plaints of his subjects.

As a natural corollary to this ideal king there sprang up around him a court all like himself, chivalric knights ever ready to succor the needy. Every minstrel added fresh details to the general conception. "Over all the island the wonderful story has floated, settling now here, now there, with sudden swallow flights from one site to another, nay, passing across the sea from Land's end to Land's end, with the imaginative race which first conceived the idea of Arthur, to the misty coasts of Brittany."—*Edinburgh Review* (1870).

The historical data for this splendid figure are meagre enough. Our first extant authority is the *Historia Brittanorum* (*circa* 826) generally

attributed to Nennius, a native of South Wales, who seems to have coliated and amplified earlier documents. All that may be deduced from Nennius is that at the time of the (unsuccessful) Saxon invasions of Britain in the fifth century there was a valiant warrior named Arthur, whose official title was Dux Bellorum (Leader in Wars) and who captained an army of British kings against the Saxons, defeating them in twelve great battles. Four centuries later the credulous Geoffrey of Monmouth (1100–1154) author of a Latin *History of English Kings*, glorified this soldier into a mighty monarch presiding over a splendid court, and not only beating back the invader, but turning invader on his own account, carrying his conquests to the very gates of Rome, crowned emperor by the pope and parcelling out Europe among his followers and his family. Geoffrey even attributed superhuman powers to this world-conqueror so that in one battle he slew with his own hand 969 of the enemy.

Norman poets now amplified upon the work of the Cymric historians. In 1155 one Wace remoulded the *Historia Regum Britanniæ* into a metrical romance,—the *Roman de Brut* (see BRUTUS). In the early part of the next century one Layamon took the 15,300 French verses of Wace and expanded them into the 32,241 English verses of his own *Brut*. Walter Map followed with narrative poems which systematized and spiritualized the old traditions, adding thereto many inventions of his own. Lastly, in the middle of the fifteenth century, Sir Thomas Malory's *Morte d'Arthur* fashioned a continuous story out of the material bequeathed to him by Cymric historians and Norman poets and romancers.

Tennyson in his *Idylls of the King* mainly follows the outlines of Malory's prose poem; but he occasionally goes back to older sources and in certain cases, most conspicuously in the character of Arthur himself, he supersedes the old story with inventions of his own.

For though, by Malory and his predecessors, Arthur was posed as a great warrior and a gracious and goodly king, none of his various sponsors claimed for him any superiority in morals over the knights who surrounded him. The earlier Welsh traditions show him not as the husband of one wife, but of several, more than one of whom was called Gasenhwifer or Guinevere. By Malory's time they had been reduced to one. But even Malory concedes that neither of Arthur's sons was born in wedlock, and that one of them, Modred, was both son and nephew. Although the early romancers tolerated adultery they could not tolerate deliberate incest. Therefore they explained that in his affair with Marguse, his half sister, Arthur was as yet ignorant of their relationship. Nevertheless it was this sin that eventually destroyed him through its issue Modred, who turned traitor against his father (see MODRED).

In a general way the early authorities agree that Arthur was the son of Uther Pendragon conceived by a stratagem upon Ygerne (*q.v.*), wife of Gorlois, Duke of Cornwall. Uther married her immediately after Gorlois's death and before the birth of Arthur. Merlin placed the babe in charge of Sir Ector, who brought him up in ignorance of his ancestry. Uther died, the kingdom was thrown into disorder. One day the Bishop of Canterbury discovered in the churchyard a block of stone, with an anvil embedded therein, and through the anvil ran a sword. An inscription proclaimed that whosoever could pull out the sword was the rightful heir to the throne. Many knights tried and failed. At last Arthur, who was now eighteen, succeeded. Thereupon he was acknowledged as the son of Uther and proclaimed King of England. Twelve princes rebelled against this edict. Among them was Lot, king of Norway. Arthur subdued them all. Later he won twelve great victories against the Saxon invaders and having securely established himself in England began his career as a

world-conqueror. He was summoned back by the treason of Modred, whom he had left in charge of his kingdom, and his wife, Guinevere, and who was seeking to usurp the first, and to seduce or marry the second. It is only in the later romances, which are followed by Malory, that Lancelot appears as the paramour of Queen Guinevere and completes the ruin begun by Modred. See MODRED, AVALON.

Artus or **Arthur,** hero of *Artus de la Bretagne*, a French romance, first printed in 1493, but probably written earlier. Artus is the son of John, Duke of Brittany, a descendant of Lancelot du Lac. He falls in love with Jeannette, a country maiden, but is forced by state reasons to marry Perona, daughter of the archduchess of Austria. Jeannette is smuggled into the nuptial couch by connivance with Perona, who wishes to hide the loss of her virginity. Artus, unwitting of the deception, gives her a ring, which she produces next morning to his bewildered gaze. Perona dies of mortified pride. Artus has a dream in which the image of his predestined consort appears to him. She is Florence, daughter of Emendus, king of Sorolois. With only vague clues to guide him Artus sets out in quest of this incomparable princess. She on her part has obtained possession of an image with a hat which magicians announce will be put on the head of her predestined spouse. Of course all suitors fail until after parlous adventures in many lands Artus at last presents himself and receives the hat from the image. Even now he has many difficulties to encounter before he marries Florence. The leading incident probably suggested to Spenser the outline of his *Faërie Queene* where Arthur falls in love with the queen through a vision, and pursues his quest for her to a happy termination.

Arviragus, in *The Franklin's Tale*, one of Chaucer's *Canterbury Tales* (1388), the husband of Dorigen. Her virtue being tempted by Aurelius she makes answer that she will never yield until the rocks that beset the coasts were removed, "and there n'is no stone y'seen." Invoking magic to his aid Aurelius makes the rocks to disappear. Thereupon Arvigarus declares that his wife must keep her word, but Aurelius, moved by her tears and her husband's magnanimity, swears that he would rather die than injure so true a wife and so noble a gentleman. The story is founded upon Boccaccio's *Dianora and Gilberto*, in the *Decameron*, x, 5. See DIANORA.

Ascapart, in the romance of *Sir Bevis of Hampton*, a giant 30 feet high, whose most famous feat was that of carrying Sir Bevis, his wife, his sword, and his horse under his arm. Finally the hero subjugated him, and Ascapart would run beside his horse as a docile retainer. The giant figures in many of the old French romances, and is frequently alluded to by the Elizabethan dramatists. Drayton versifies his story in *Polyolbion*, ii (1612). An effigy of the giant adorns the city gates of Southampton.

> Each man an Ascapart of strength to toss
> For quoits both Temple Bar and Charing Cross.
>
> POPE.

Asgard or **Asgardh,** in Norse mythology, the abode of the gods, where each had a separate gold or silver palace;—Gladsheim for the male divinities and Vingolf for the goddesses. The most beautiful of these palaces is Valhalla, the great hall of Odin (see VALHALLA and ODIN). Asgard is surrounded by a wall which was built by a giant. The space between it and earth is spanned by the bridge Bifrost, the rainbow.

Ashtaroth, in Phœnician myth, the equivalent of the Greek Astarte. She was the Queen of the Night, as Baal was the Lord of the Day, and differs from Ishtar, the Babylonian female divinity, only in being identified with the moon and wearing the sign of the crescent, while Ishtar rules the planet Venus, the morning and evening star.

Solomon built Ashtaroth a temple on the Mount of Olives which was overthrown by Josiah, as recorded in 2 Kings:

13 And the high places that *were* before Jerusalem, which *were* on the right hand of the mount of corruption, which Solomon the king of Israel had builded for Ashtoreth the abomination of the Zidonians, and for Chemosh the abomination of the Moabites, and for Milcom the abomination of the children of Ammon, did the king defile.

14 And he brake in pieces the images, and cut down the groves, and filled their places with the bones of men.

Her chief temples, however, were at Tyre and Sidon. These were especially honored by women. Young girls thronged here, the altars were ministered to by priestesses, recruited from the noblest families. Groves of trees surrounded the temples, for the goddess of nature was best worshipped in the open air, amid the vegetation symbolic of her eternal youth. Therefore, the finest trees were sacred to her, especially the cypress, which was in ancient religions the emblem of everlasting life. The pomegranate, with its thousand seeds, an emblem of fertility, was also dedicated to Ashtaroth.

Asia, in classic myth, daughter of Oceanus and Tethys, wife of Iapetus, and mother of Atlas and Prometheus. Hesiod in the *Theogony* identifies her with Clymene. Keats keeps the two personalities entirely distinct and gives to Asia a new parentage, making her a daughter of Caf, more properly Kaf (*q.v.*), whose name he had met in the *Arabian Nights*.

Nearest him
Asia, born of most enormous Caf,
Who cost her mother Tellus keener pangs,
Though feminine, than any of her sons:
More thought than woe was in her dusky face,
For she was prophesying of her glory;
And in her wide imagination stood
Palm-shaded temples, and high rival fanes,
By Oxus or in Ganges' sacred isles.
Even as Hope upon her anchor leans,
So leant she, not so fair, upon a tusk
Shed from the broadest of her elephants.
KEATS: *Hyperion*, ii, 51.

According to the Koran, Asia was the wife of the Pharaoh who brought up Moses, and the daughter of an earlier Asia, wife of the Pharaoh who knew not Joseph. Her consort tortured her for believing in Moses; but she remained firm and was taken up into heaven.

Aslaug or **Aslauga,** in Norse myth, the daughter of Sigurd and Brunhilde. Left an orphan, she is brought up as a drudge by an old hag, is christened Crow and fully believed to be dumb. King Ragnar Lodbrog, sailing by her home, stops and bids the seventeen-year-old girl to his ship. Ashamed of her vile attire she finds a natural cloak for it.

She set hand to her hair of gold
Until its many ripples rolled
All over her, and no great Queen
Was e'er more gloriously beseen.

These lines are from William Morris's poem *The Fostering of Aslaug* in *The Earthly Paradise*.

Asmodeus, a demon concerning whom Jewish tradition offers conflicting accounts. Identified sometimes with Samaël, sometimes with Apollyon, he is also called the prince of demons and confounded with Beelzebub. The Cabalists made him the chief of the Schedim or elementary spirits. In a Jewish legend he once dethroned Solomon, but was in the end defeated, loaded with chains, and forced to aid in the building of the Temple. In Tobit he appears as the lover of Sara, the daughter of Raguel, causing the death of seven husbands on their successive bridal nights. The eighth husband, Tobit or Tobias, by burning the liver of a fish caught in the Tigris, drove Asmodeus into the uttermost parts of Egypt. The rabbis make him the offspring of Tubal-Cain's incestuous union with his sister. The mediæval demonographers describe him as a mighty monarch with three heads, a bull's, a man's and a ram's—each of which belches flame,—the tail of a serpent and webbed feet like a goose.

Solomon had a ring wherein lay his power. When he took his daily bath he would entrust it to one of his wives. One day the evil spirit, Asmodeus, stole the ring, and, assuming Solomon's form, drove the naked king from the bath into the

streets of Jerusalem. The wretched man wandered about his city scorned by all; then he fled into distant lands, none recognizing in him the great and wise monarch. In the meanwhile the evil spirit reigned in his stead, but unable to bear on his finger the ring graven with the Incommunicable Name, he cast it into the sea. Solomon, returning from his wanderings, became scullion in the palace. One day a fisher brought him a fish for the king. On opening it, he found in its belly the ring he had lost. At once regaining his power, he drove Asmodeus into banishment, and, a humbled and better man, reigned gloriously on the throne of his father David (*Talmud*, Gittim, fol. 68).

Assad, in the *Arabian Nights* story of *Amgiad and Assad*, half brother to Armgiad, both being the sons by different mothers of Prince Camaralzaman. Each had to repel the advances of the other's mother and being falsely accused by the ladies of having attempted their virtue were condemned to death by Camaralzaman. The grand vizier, disobeying orders, allowed them to flee from the country with an injunction never to return. In a city whither Assad had gone in quest of food he was seized by an old fire worshipper who dispatched him by boat to be offered as a sacrifice on the mountain of fire. He was rescued by Queen Margiana to become her slave, was recaptured by the fire-worshippers and was finally liberated by the old man's daughter Bostana. In the end Assad married Margiana and Amgiad married Bostana.

Astarotte, in Pulci's mock heroic epic *Morgante Maggiore* (1481), Cantos xxv, xxvi, a proud and courteous fiend summoned by Malagigi to bring Rinaldo from Egypt to Roncesvalles. This feat he accomplishes by entering the body of Bajardo, Rinaldo's horse. In a few hours, by a series of splendid leaps, he brings the paladin across lakes, rivers, mountains, seas and cities. When he hungers Astarotte spreads a table for him in the wilderness or introduces him invisible into the company of queens banqueting in Saragossa. He serves, moreover, as a vehicle for Pulci's own theological and scientific speculations. When they part the fiend and the paladin have become firm friends. Astarotte vows henceforth to serve Rinaldo for love; and Rinaldo promises to free him from Malagigi's power. See SYMONDS, *Renaissance in Italy*, vol. i, 456.

Astolfo, slight, vain garrulous, fond of finery and flirting, boastful, yet as fearless as the leopards on his shield, and winning hearts by his courtesy and grace, offers a spirited contrast to the massive vigor of Rinaldo. It was a master-stroke of humor to have provided this fop of a Paladin with the lance of Argalia, whereby his physical weakness is supplemented and his bravery becomes a match for the muscles of the doughtiest champions.—J. A. SYMONDS: *Renaissance in Italy*, i, 468.

Astrea, in classic myth, daughter of Zeus and Thetis and goddess of justice. She lived among men during the golden age, but when men degenerated she withdrew to the skies and became the star Virgo. Dryden's poem *Astrea Redux* (1660) means "Astrea (*i.e.*, Justice) Restored." Alexander Pope facetiously applied the name of this austere goddess to the libidinous Aphra Behn (1640–1689), one of the comic dramatists of the Restoration:

The stage how loosely does Astræa tread!
She fairly puts all characters to bed.

Astrea was one of the poetical names applied to Queen Elizabeth. Sir John Davies wrote in her honor a series of twenty-six acrostics entitled *Hymns of Astrea*.

Atalanta. There were two heroines of Greek myth so entitled. One was the daughter of Zeus and Clymene and a native of Arcadia, the other was a Bœotian of disputed parentage. The two have become hopelessly confused together. But the same story is told of each: that when her father desired her to marry, she, being the fleetest of mortals, agreed to accept any suitor who could vanquish her in a footrace,—with death as the alternative if he failed. Many eager youths had paid the price of their presumption when Milanion arrived. Aphrodite had given him three golden apples with instructions how to use them. During the race he dropped one after the other. Atalanta stopped

to pick them up and Milanion was first to reach the goal. Swinburne has taken this story for the plot of his play *Atalanta in Calydon*.

Ate, in classic myth, daughter of Zeus or of Eris (strife). The goddess of discord, she plunged gods and men alike into rash and inconsiderate action. Spenser has borrowed name and characteristics in the *Faërie Queene*, where Ate is an old hag, the "mother of debate and all dissension" and the friend of Duessa. Her abode "far underground hard by the gates of hell" is described in Book iv, i.

Athena or **Athene,** in Greek myth (called also Pallas Athena or simply Pallas, and by the Romans Minerva), the daughter of Zeus and Metis. Zeus swallowed Metis but saved the embryo babe, buried her in his thigh and at the proper parturitive period she burst out from his head with a mighty shout, full clad in armor. As became a goddess whose father was the greatest and her mother the wisest of the Olympian deities, Athena harmoniously blended strength with wisdom. The preserver of the state and of everything that tends to its power and prosperity, she presided over the moral and intellectual side of human life. She was credited with establishing the court of the Areopagus at Athens. She defended the state from enemies outside as well as in, and hence was a goddess of war. At Troy she sided with the Greeks. She is represented in armor, usually with the ægis and a golden staff. The head of Medusa, horrible in its death agonies, adorned her breastplate or her shield. She was impregnable to the passion of love. Hephæstus, who attempted her chastity, was put to flight, Tiresias for surprising her in her bath was stricken blind. She invented various agricultural implements, she was the patroness of the industrial arts, especially weaving (see ARACHNE), she created the olive. The story ran that in the reign of Cecrops she contended with Poseidon for the possession of Athens. The gods decided to award the honor to whomever produced a gift most useful to man. Poseidon struck the ground with his trident and up sprang a horse. Athena planted the olive, was adjudged the winner and gave her name to Athenæ or Athens.

From this time onward the men of Cranæ called their rock-built townlet after the name of their goddess. Little dreamt those simple, primitive folk, shepherds and tillers of the soil, who first uttered the word AθHNAI—Athena's town—of all that word should come to stand for among generations yet unborn; little they guessed themselves the earliest citizens of the most glorious city this world should ever see—

> A light upon earth as the sun's own flame,
> A name as his name,
> Athens, a praise without end.
>
> Bloodless are her works, and sweet
> All the ways that feel her feet;
> From the empire of her eyes
> Light takes life and darkness flies;
> From the harvest of her hands
> Wealth strikes root in prosperous lands;
> Wisdom of her word is made;
> At her strength is strength afraid;
> From the beam of her bright spear
> War's fleet foot goes back for fear.
>
> SWINBURNE: *Erechtheus.*

Atlantis or **Atalantis,** a legendary island in the Atlantic Ocean first mentioned by Plato in the *Timæus*. On the authority of certain Egyptian priests he describes it as an island situated just beyond the Pillars of Hercules. Nine thousand years before the birth of Solon a powerful kingdom had arisen here. The inhabitants had overrun all the European coasts, Athens alone defying their arms. Finally the sea had overwhelmed Atlantis. In the *Critias* Plato adds a history of the ideal commonwealth of Atlantis. It is impossible to say how far the legend was due to Plato's invention and how far it is based on facts whereof no records remain.

Atlantis, New, an imaginary island in the Pacific described by Francis Bacon, Lord Verulam, in a romance *The New Atlantis* (1617). It is supposed to be discovered by certain voyagers who find that its inhabitants are people of a higher civilization than

the European. In this unfinished tale Bacon embodies much of his philosophy and makes many suggestions that have borne fruit since his time.

Atlas, in classic myth, made war with his fellow Titans on Zeus (Lat. *Jupiter*) and, being conquered, was condemned to bear the world upon his shoulders. Ovid versifies a later legend. Perseus came to Atlas, "hugest of the human race," and asked for shelter, which was refused, whereupon Perseus flashed upon him the head of Medusa and changed him to Mount Atlas, on which rests heaven with all its stars:

Askance he turned and from his left arm flashed
Full upon Atlas' face the Gorgon head
With all its horrors—and the Giant King
A Giant Mountain stood! His beard, his hair,
Were forests—into crags his shoulders spread
And arms; his head the crowning summit towered;
His bones were granite. So the Fates fulfilled
Their hest; and all his huge proportions swelled
To vaster bulk, and ample to support
The incumbent weight of Heaven and all its Stars.

Metamorphoses, iv, 769.

Atreus, in classic myth, son of Pelops, grandson of Tantalus, and father of Agamemnon and Menelaus. With cannibal atrocity similar to that of his grandfather, he wreaked a terrible vengeance on his brother Thyestes (*q.v.*) by making him eat the flesh of two of his own children.

In the *Agamemnon* of Æschylus, Ægisthus relates the story in these words:

Atreus more prompt than kindly in his deeds,
On plea of keeping festal day with cheer
To my sire banquet gave of children's flesh
His own. The feet and finger-tips of hands
He, sitting at the top, apart concealed;
And straight the other, in his blindness taking
The parts which could not be discerned, did eat
A meal which as thou see'st, perdition works
For all his kin. And learning afterwards
The deed of dread he groans and backward fell,
Vomits the feast of blood, and imprecates
On Pelops' sons a doom intolerable.

Atys or **Atis,** son of the water nymph Nana, a Phrygian shepherd who grew up so strong and beautiful that Cybele-Agdistis fell in love with him. Because he sought a mortal maid in marriage, the goddess smote him with madness. Fleeing to the mountains, he mutilated himself under a pine-tree which received his spirit. Violets sprang from his blood. At the instance of Cybele, his body was preserved incorruptible in a tomb in her sanctuary on Mount Dindymus, the priests of which had to undergo emasculation. Catullus wrote a poem on this legend which is one of the weirdest and most fantastic efforts of the Latin imagination. It has been translated into English by Leigh Hunt. According to Ovid (*Fasti*, iv, 223) the love of Cybele and Atys was purely platonic, and when he proved unfaithful to her she slew his partner in sin, whereupon he mutilated himself as a penalty.

There was another Atys, son of Crœsus, who was accidentally slain by Adrastus while hunting; a story related in William Whitehead's *Atys and Adrastus*.

Aucassin, hero of a quaint little Provençal romance of the twelfth century, *Aucassin et Nicolette*. Son of the Count of Beaucaire he falls in love with Nicolette, a captive damsel who eventually turns out to be daughter of the King of Carthage.

The theme is for the most part nothing but the desperate love of Aucassin, which is careless of religion, which makes him indifferent to the joy of battle, and to everything except "Nicolette ma très douce mie," and which is of course, at last rewarded.—GEORGE SAINTSBURY: *French Literature*, p. 147.

Audley, John, in English theatrical usage during the eighteenth century, a mythical figure invoked by travelling booths. The question "Is John Audley here?" was asked by the manager from the stage to signify that the performance must be brought to a speedy close as the platform was crowded with new spectators waiting to be admitted.

Aurelius, in Chaucer's *Canterbury Tales*, the would-be seducer in *The Franklin's Tale*. See ARVIGARUS.

Aurora (in Greek *Eos*), the Latin name for the goddess of the dawn. Hyperion was her father. Ovid mentions Pallas Athene as her mother, but older authorities name Thia or Euryphassa. At the close of every night she arose, mounted into a chariot drawn by swift horses and ascended into the heavens to announce the coming of Phœbus or the sun.

Goethe in *Faust*, Part II, i, 1, puts into Ariel's mouth a splendid description of sunrise:

Hearken, hark! The Hours careering
Sounding loud to spirit hearing,
See the new-born day appearing!
Rocky portals jarring shatter
Phœbus' wheels in rolling clatter,
With a crash the Light draws near.
Pealing rays and trumpet blazes,
Eye is blinded, ear amazes,
The unhear'd can no one hear!

Bayard Taylor conjectures that Goethe had in mind Guido Reni's masterpiece, the *Rospigliosi Aurora*, which suggests noise and the sound of trumpets; but adds that he also referred to ancient myths and the guesses of the science of the day. Tacitus mentions legends current among the Germans, that beyond the land of the Suiones the sun gives out audible sounds in setting. Posidonus and Juvenal concur with him. In Macpherson's *Ossian* "the rustling sun comes forth from his green-headed waves." In the mediæval poem *Titurel* the rising sun is said to utter sounds sweeter than lutes or the songs of birds. Nor should Rudyard Kipling's lines be forgotten:

On the road to Mandalay
Where the flyin' fishes play,
And the dawn comes up like thunder outer China 'crost the Bay.

Aurora, like her sister Cynthia, had a liking for goodly human youths. Among her amorous exploits were the carrying away of Orion, Cephalus and Tithonus. The latter she married and bore him one son, Memnon (*q.v.*). In the first flush of passion she craved for Tithonus the boon of immortality, but forgot to ask Jupiter for eternal youth as well, and was soon chagrined to find that he was growing old. Finally, in despair, she turned him into a grasshopper. See Eos.

Auster, called Notus by the Greeks, the southwest wind, which usually brought with it fogs and rain, though in summer it was a dry, sultry wind, the sirocco of the modern Italians, injurious both to man and to vegetation. Byron in *Manfred* personifies Auster as the Spirit of the Storm.

Autolycus, son of Hermes and Chione, the master thief of classic myth. Homer says he had the power of metamorphosing himself and his ill-gotten goods (*Odyssey* xiv, *Iliad* x, 267). Stealing away the flocks of his neighbors he changed their marks and mingled them with his own.

He is sometimes mentioned as one of the Argonauts, but doubtless he was confounded with another Autolycus, a Thessalian, son of Deimachus, who, with his brothers, Deileon and Phlogius, joined the expedition. Shakspear has given his name to a famous character in *The Winter's Tale*.

It is probable that Shakspear was familiar with Golding's translation of Ovid's *Metamorphoses*, where Autolycus is thus described:

Now when she [Chione] full her time had gone she bare by Mercurie
A son that night Awtolycus who proved a wily pye,
And such a fellow as in theft and filching had no peer;
He was his father's own son right; he could men's eyes so bleare
As for to make the black things white and white things black appear.

See THIEF, MASTER.

Avalon, from the British *aval*, an apple, in mediæval romance, the name of an island in the Atlantic ocean "not far on this side of the terrestrial paradise," with a castle upon it all made out of loadstone. This was the abode of Arthur, Oberon and Morgaine la Fée. See especially the old French romance *Ogier le Danois*. Avalon was perhaps the Island of the Blest of the Celtic myth-

ology, and likewise the Elysian land of Homer, where there was neither snow nor rain. Here heroes lived immortal in perpetual sunshine. The Garden of Hesperides with its golden apples, and the Fortunate Isles of Pindar are but parts of this legendary country.

Layamon, in *The Brut*, tells for the first time in literature how Arthur, after receiving his mortal wound at the battle of Camlan, voyaged to the isle of Avalon. "I will fare to Avalon," he tells Constantine, "to the fairest of all ladies, to Argante the queen, an elf most fair, and she shall make my wounds all sound, make me all whole with balm and healing draughts, and afterwards I will come again to my kingdom and dwell with the Britons with mickle joy." Even as he spoke there approached from the sea a little boat bearing two fair ladies. "And they took Arthur anon and bare him to the boat and laid him softly down, and forth they gan depart. The Britons believe yet that he is alive and dwelleth in Avalon with the fairest of all queens, and they even yet expect when Arthur shall return." Sir T. Malory says that Arthur was led away in a ship, wherein were three queens; "the one was King Arthur's sister, Queen Morgane le Fay; the other was Vivian, the Lady of the Lake; and the third was the Queen of North Galis." Tennyson, who calls the island Avilion, says there were many fair ladies in the barge and among them a queen, and all had black hoods and they wept and shrieked when they saw King Arthur. As they rowed from the land with Arthur aboard he spoke his last farewell to Sir Bedevere:

"I am going a long way
With these thou seëst—if indeed I go—
(For all my mind is clouded with a doubt)
To the island-valley of Avilion;
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard-lawns
And bowery hollows crown'd with summer sea,
Where I will heal me of my grievous wound."
So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs.

TENNYSON: *Morte d'Arthur.*

One of the Welsh Triads admits that Arthur died, and was buried at Avalon, now Glastonbury, in Somersetshire, where we learn from other authorities that Henry II many years afterwards discovered what were said to be his remains, with the inscription, *Hic jacet Arthurus, rex quondam rexque futurus.*

They were also visited, and a second time disinterred, by Edward I and his queen.

Lydgate's verses upon Arthur's disappearance and expected return may be quoted:

He is a King crouned in Fairie,
With scepter and sword and with his regally
Shall resort as Lord and Soveraigne
Out of Fairie and reigne in Britaine;
And repaire again the Round Table.
By prophesy Merlin set the date,
Among Princes King incomparable,
His seate againe to Caerlion to translate,
The Parchas sustren sponne so his fate,
His Epitaph recordeth so certaine
Here lieth K. Arthur that shall raigne againe.

Avernus, a small round lake in Campania, Italy, the crater of an extinct volcano whose sulphurous and mephitic odors led anciently to the belief that it was the mouth of Hades. It is through this lake that Odysseus in the *Odyssey* and Æneas in the *Æneid* descend into the abode of the dead.

Facilis descensus Averni;
Noctes atque dies patet atri janua Ditis;
Sed revocare gradum, superasque evadere ad auras,
Hoc opus, hic labor est.

VIRGIL.

The descent of Avernus is easy; the gate of Pluto stands open night and day; but to retrace one's steps and return to the upper air,—that is the toil, that the difficulty.

Avt'handil, hero of a mediæval oriental epic, *The Man in the Panther Skin*, by Shot'ha Rustʰaveli. A translation by Marjory Scott Wardrop was published in 1912 by the London Royal Asiatic Society. The poem is a glorification of friendship

over sexual love. Though Avt'handil passionately loves his newly-wedded bride, Phatman, he leaves her to throw in his lot with two other star-like heroes, Asthman and Tarvil.

Aymon, a semi-mythical Duke of Dordogne or Dodona in the Carlovingian cycle of romances, especially famous as the father of four sons,—Renaud, Giscard, Alard and Richard (in Italian Rinaldo, Guicciardo, Alardo and Ricciardetto), whose adventures are related in *Les Quatre Fils d'Aymon,* a thirteenth century romance by Huon de Villeneuve. The four sons are frequently represented as mounted upon a single charger, the renowned Bayard. Father and sons incurred the displeasure of Charlemagne, and carried on a sort of guerrilla warfare against him which finally ended in their suing for peace. See RINALDO, BAYARD.

Azazel, in the religious ceremonial of the ancient Jews, the name inscribed upon one of the lots cast by the high priest on the Day of Atonement to decide which of two goats selected as a sin-offering should be sacrificed on the altar to Jehovah and which should be the scapegoat (Leviticus xvi, 6–10). As to the meaning of Azazel opinions differ. Some hold it a designation applied to the scapegoat; others think it the name of the place or the person to which he was sent; still others think it was the name of a demon, or the surname of Satan. Milton makes Azazel Satan's standard-bearer:

> That proud honor claimed
> Azazel as his right, a cherubim
> Who forthwith from his glittering staff unfurled
> The imperial ensign, which, full high advanced,
> Shone like a meteor streaming to the wind,
> With gems and golden luster rich emblazed,
> Seraphic arms and trophies.
>
> *Paradise Lost,* Book I.

Azrael (Heb. "*Help of God*"), in Jewish and Mohammedan myth, the angel who watches over the dying and separates soul from body.

An Arabian legend explains that when Allah was about to create man he sent the angels Gabriel, Michael and Israfel to bring different colored clays from earth. The Earth objected, saying that the contemplated creature would bring down a curse upon her. So they returned empty-handed. Then Azrael was sent and he executed his commission without fear. In reward he was appointed the angel to separate souls from bodies. He was often represented as presenting to the lips a cup of poison. Cup thus became a symbol of Fate among Semitic nations, and the familiar association of Azrael's cup is expressed in the phrase "to taste of death."

A more famous legend has been versified by Dean French, Leigh Hunt and Longfellow, the latter's poem being *The Spanish Jew's Tale* in *Tales of a Wayside Inn.* Solomon is walking in his garden with a guest, who becomes aware of a figure looming up in the twilight. "It is Azrael," says Solomon; "what hast thou to fear?" "Save me!" cries the guest.

> "O king, thou hast dominion o'er the wind,
> Bid it arise, and bear me hence to Ind."
>
> Solomon does as he is bid.
>
> Then said the Angel smiling, "If this man
> Be Rajah Runject Sing of Hindostan,
> Thou hast done well in listening to his prayer
> I was upon my way to seek him there."

> The Mohammedan doctors . . . say that Azrael . . . was commissioned to inflict the penalty of death on all mankind, and that, until the time of Mahomet he visibly struck down before the eyes of the living those whose time for death was come; and although not invariably seen by bystanders, yet he was supposed to be always visible, in the very act of inflicting the mortal blow, to those whose souls he was summoned to take away. Mahomet, struck by the terrific effect which this produced upon men, entreated that the angel of death should take away the souls of men without this visible appearance; and, in consequence of the prayers of the prophet, it was no longer permitted, but men's souls were taken without their beholding the angelic form which removed them.—*Henry Christmas.*

> Even Azrael, from his deadly quiver
> When flies that shaft, and fly it must,
> That parts all else, shall doom for ever
> Our hearts to undivided dust.
>
> BYRON

B

Baal, Bal, Bel (Lord, master), an appellative originally applied by the Babylonians to their superiors among men and subsequently transferred to their chief gods (*cf.* ADONIS). One or two of these, as En-lil and Marduk, are sometimes referred to simply as Baal or Bel. It is Marduk (*q.v.*) who is the Baal of the Old Testament. The plural of Baal is Baalim, the feminine equivalent is Ashtaroth,

> The general names
> Of Baalim and Ashtaroth, those male
> These female.
> MILTON: *Paradise Lost*, i, 422.

As an honorary prefix or suffix, Bal or bel enters in many Phœnician and Carthaginian names, *i.e.*, Hannibal, Belshazzar.

Baba, Ali, in the *Arabian Nights*, hero of the story, *Ali Baba and the Forty Thieves*. From a hiding place in a tree he overhears their magic password, "Open Sesame!" and, thus instructed, is enabled to effect his own entrance into their cave and plunder its treasures with impunity while they are away.

Baba, Cassim, brother of Ali (see above), who having penetrated into the robbers' cave forgot the password and stood crying "Open Wheat!" and "Open Barley!" to the door, which obeyed no sound but "Open Sesame."

Babes (or **Children**) **in the Wood,** the titular characters in a number of dramatic pieces from *The Children in the Wood* (1793), a musical comedy by Morton and Arnold, to *The Babes in the Wood* (1894), a pantomime by Wilton Jones, all founded on a ballad preserved in Percy's *Reliques* III, ii, 18, and entitled *The Children in the Wood*. The three-year-old son and the still younger daughter of a Norfolk gentleman are left by their dying father to the care of their maternal uncle, who is to receive legacies intended for them, if they die under age. The wicked uncle hires two ruffians to murder them. One ruffian relenting slays the other and then leaves the babes in Wayland (Wailing) Wood. They wander around all day picking blackberries but night comes and they die of cold and terror. The ruffian confesses seven years later and the uncle dies in jail.

Babio (in French *Babion*), hero of a thirteenth century Latin comedy, *Commedia Babionis*. He is a secular priest whose wife Pecula is shamelessly unfaithful with his servant Fodius. Being himself madly in love with his stepdaughter Viola, he tolerates the *liaison*. But the girl prefers the honorable advances of Croceus, lord of the manor. Baffled in his love, locked out of his home by wife and servant, he announces, to Pecula's delight, that he will abandon his ungrateful household and turn monk.

Babio has passed into French proverbial literature as the type of one who is ever performing the useless and supererogatory. Thus he feeds his dogs upon the choicest bits of meat lest they betray the secret of his passion to the passersby.

> Qui vanne sans son
> Ressemble Babion.
>
> (He who winnows noiselessly resembles Babio.)
> *French Proverb.*

Baboushka. See BEFANA.

Bacchus, in classic myth, the god of wine, so called by both Romans and Greeks, though Dionysus was his more frequent name among the latter. The son of Zeus and Semele, he was brought up by the nymphs of Mount Nisa, but on reaching manhood was driven mad by Hera, jealous of his paternity, and wandered through various parts of the earth, teaching the inhabitants the cultivation of the vine, and driving the women to frenzy if they refused or were forbidden to join in Bacchic festivals. Among the women who won his love none is more famous than Ariadne. After establishing his cult everywhere Bacchus took his mother out of Hades and rose with her to Olympus. His worship was no part of the original

religion in Greece. Homer does not rank him among the great divinities. Not until the time of Alexander did the Dionysiak or Bacchic feasts assume the dissolute features that subsequently characterized them in Rome.

Bacchus that first from out the purple grape
Crushed the sweet poison of misused wine.
MILTON: *Comus*, l. 46.

Badoura, in the *Arabian Nights*, "the most beautiful woman ever seen on earth," the daughter of Gaiour and lover of Prince Camaralzaman.

Badroulboudour, in the *Arabian Nights*, the beautiful daughter of the Sultan of China and the wife of Aladdin.

Bahadar, in the *Arabian Nights* story of *Amgiad and Assad*, master of the horse to the king of the Magi.

Baillee or **Bailly, Harry,** the host of the Tabard Inn in Chaucer's *Canterbury Tales*. He is the first to propose that the pilgrims shall beguile their leisure by the telling of the tales.

Balaam's Ass, a highly popular character in the early mysteries or religious dramas usually gotten up by monks for the entertainment of the populace. Balaam, whose name in Hebrew means "the destroyer," appears in the Book of Numbers, xxii, xxiii, as a prophet of Penthor in Mesopotamia. Balak, King of Moab, sent him to warn the Israelites, who were approaching the banks of the Jordan, that they should not enter his territories. As Balaam, mounted on his ass, rode through a narrow gorge he was confronted by an angel with a drawn sword. Only the animal could see the apparition. Neither words nor blows could urge it forward. At last "the Lord opened the mouth of the ass and she said unto Balaam, what have I done unto thee that thou hast smitten me these three times?"

Balder, in Norse myth, the son of Odin and Frigga,—a god of light and beauty, the Apollo of Denmark, Norway and Iceland. In the Eddic poems his death is a prelude to the final overthrow of the gods (see RAGNAROK). When Balder was born the gods took council how to ward off evil from him. His mother invoked every element, every animal, every plant, and obtained from all an oath not to hurt him,—all save the mistletoe, which she forgot because of its insignificance. So when he grew up the gods amused themselves with shooting and throwing at the invulnerable youth. Loki, his enemy, surprised the secret from Frigga, made an arrow out of mistletoe and said to Höder, the blind brother of Balder, "Why do you not contend in the sports?" "I am blind and have no weapons," replies Höder. Then Loki presented him with the arrow and said, "Balder is before thee." Höder shot, and Balder fell dead. "It was the greatest sorrow that ever befel gods and men." Hermodhr, another of Balder's brothers, volunteered to ransom Balder from Hel, but the goddess of the lower regions refused to surrender him unless all things living and dead weep for him. Loki, disguised as a giantess, is the sole dissentient voice in the general mourning. "Let Hel keep what she has," he cried; and Balder could not return. A different tale is told by Saxo Grammaticus. He makes Balder only a half god who contends with Hodhr for Nanna, the maiden herself preferring the latter. The gods take part with Balder, but Hodhr, armed with the irresistible sword Miming, and armored with an impenetrable coat of mail, puts them to flight. There are many renewals of the combat. In one Balder is victor, but at the end he is slain by his rival. In both versions another brother, called sometimes Bous or Both, sometimes Ali or Vali, avenges Balder's death. Balder is the hero of many poems by modern authors, as Longfellow's *Tegner's Drapa*; William Morris's *The Funeral of Balder* in *The Lovers of Gudrun;* Robert Buchanan's *Balder the Beautiful;* Matthew Arnold's *Balder Dead.*

"Balder Dead" is, like "Sohrab and Rustum," Homeric in tone, although the subject is taken from the Norse mythology.

It has not the human interest of the earlier poem. Balder, though he died, was a god, and the whole machinery is supernatural. A Frenchman would have said that Mr. Arnold had accomplished a *tour de force*, and obtained a *succès d'estime*. Nevertheless, *Balder Dead* is full of beauty, the verse is musical as well as stately, and the mourning of nature for Balder, believed to be invulnerable, but slain by a stratagem, is admirably described.—HERBERT PAUL: *Matthew Arnold*.

Baldovino, in Carlovingian romance, the loyal son of the traitor, Gano or Ganelon. At the battle of Roncesvalles, as described by Pulci in his *Morgante Maggiore* (1485), Baldovino in perfect good faith wears a mantle given to him by Gano, who received it from the Saracen king. Orlando, learning that wherever Baldovino charges through the press of men the foes avoid him, openly accuses him of partaking in Gano's treason. Then the boy's eyes are opened. He flings the cloak from off his shoulders with an indignant repudiation of any guilty knowledge, plunges into the fight, and as he falls, pierced in the breast with two lances, shouts exultingly, "Now I am no longer a traitor!"

Baldwin, Count of Flanders (there were several historical characters of this name), is the hero of a mediæval French romance of uncertain date and authorship. Having refused the hand of the daughter of the King of France, he marries a strange lady of majestic beauty who pretends she is heiress to a splendid throne in Asia. A hermit denounces her as the devil in female form and she flees screaming back to hell. Baldwin goes on a crusade in expiation of his involuntary offence. Two daughters born of the marriage turn out better than might be expected. This romance was probably suggested by the story of Menippus (see LAMIA). Unions between mortals and fiends of one form or another are common in legend and have crept into history. It was generally believed that an ancestor of Geoffrey of Plantagenet married a demon and from this alliance Fordun accounts for the profligacy of King John.

Balin le Savage, in Arthurian romance, a Northumberland knight, brother to Sir Balan, captured in battle and imprisoned for six months by King Arthur. After his release a damsel came to Camelot crying that none might draw the sword she held unless he were free from "shame, treachery or guile." The king and all his knights failed in the attempt but Balin succeeded. He refused to return the sword, whereon the damsel prophesied that it would be his plague —"for with it shall ye slay your best friend and it shall prove your own death." The Lady of the Lake herself came to Arthur to plead for the sword. Balin cut off her head with it. Banished from court he came to a castle where every guest must joust in his turn. So fierce was his encounter with the appointed knight that both perished living only long enough after receiving their death wound for each to recognize in the other his brother. This is the story as told by Sir Thomas Malory. Tennyson in his *Idylls of the King*, *Balin and Balan*, varies some of the details and omits altogether the episode of the slaying of the Lady of the Lake.

Balkis, the Arabian name of that Queen of Sheba who came to visit Solomon in his glory, 1 Kings x, 1–13. According to Arabian legend she was the daughter of Scharabel a descendant of the eponymic King Sheba. When Solomon demanded her submission she temporized by sending him gifts that should both propitiate and test him: Five hundred slaves of each sex dressed alike, a pearl to be pierced, a diamond or onyx with a crooked hole to be threaded, and a crystal goblet which, to prove himself a prophet, he must fill with water that came neither from heaven nor earth. Forewarned by the peewit (or lapwing) Solomon told the ambassadors the contents of the letter without opening it, distinguished the boys from the girls by their manner of washing the hands, pierced the pearl with Schamir, the magical force by which the Temple was built without

an iron instrument, threaded the crooked hole in the gem by the aid of a worm, and returned the gifts to the queen. Then he bade a slave mount a wild horse and gallop it about the plain till the sweat dripped from it, and this he caught in the crystal goblet, and so filled the chalice with water neither from earth nor heaven. Convinced that resistance would be futile, Balkis went in state to visit him. Each was so charmed with the other that Balkis renounced idolatry and married Solomon. Their son became king of Abyssinia and according to the tradition still cherished there was the founder of the present dynasty. (See *Antiquary*, November, 1888.) According to the Talmud version Balkis, though beautiful in form and feature, had hairy legs and large and shapeless feet. In the latter particular she resembled the good Queen Bertha—" Berthe au grand pieds "—the mother of Charlemagne (see BERTHA). Another name for the Queen of Sheba was Maqueda.

Ballenguich, Guidman, the name adopted by James V of Scotland when, like Haroun Alraschid, he made incognito excursions among his subjects, sometimes for the purpose of seeing that justice was properly administered, and sometimes in search of amatory adventure. The Scotch comic songs *The Gaberlunzie Man* and *We'll gae nae Mare a Roving* are said to be founded upon one of the king's love episodes. Sir Walter Scott makes the plot of *The Lady of the Lake* turn upon another. James is held to be the original of Ariosto's Zerbino in *Orlando Amoroso*.

Ballengeich (Gaelic for Town of the Pass) is the old name of Sterling where the Scottish crown had a castle afterwards turned into a barracks.

Baly, in Hindoo myth, one of the gigantic kings of ancient India who founded the city called by his name and ruled so generously yet so justly that at death he became one of the judges of the dead. Southey in *The Curse of Kehama*, XV, I (1809), tells how one day a dwarf named Vamen asked the monarch's permission to measure off three of his own paces for a hut to dwell in. Baly smilingly complied. The dwarf's first pace compassed all the earth; the second all the sky; the third the infernal regions. Baly now recognized in his visitor the god Vishnu and paid him due reverence.

Bambino (It. *the infant*) or **Santissimo Bambino** (most holy infant), a figure of the Christ-child, said to have been carved from a tree on the Mount of Olives by a Franciscan pilgrim and painted by St. Luke while the pilgrim slept. It is preserved in the church of Ara Cœli in Rome, where it is venerated for its healing powers, and is occasionally taken out to visit patients in a large tan-colored coach bearing a vermilion flag. T. B. Aldrich in *A Legend of Ara Cœli* has versified a popular legend that the figure was once stolen by some curious or irreverent person but walked back at night of its own accord. See WALSH: *Curiosities of Popular Customs*.

Ban, in Arthurian legend, king of Brittany, father of Sir Lancelot and brother of Bors, king of Gaul, a great friend of King Arthur and himself a famous knight of the Round Table.

Banshee, in Celtic folk lore, a female spectre, attached to some prominent family, who gives warning by wailing cries of an approaching death in the household. She is usually described as a tall, pale woman clad in white, though sometimes she is invisible. The Banshee never deserts the family with whom she is connected even though they fall from their high estate; and she gives warning of the death of any member even though it take place in a foreign land. The Bodach Glas (*q.v.*) or Grey Spectre of Scotland is a similar wraith, and so likewise is the Gwrach y Rhibyn of Wales who comes after dusk to flap her leather wings at the window and to call in broken howling tones the name of the person whose death is imminent. See also MELUSINE.

For the orthography and derivation of the word, Murray's Dictionary gives: "Benshi-shea-shie; Banshieshee; the phonetic spelling of the Irish *bean sidke;* a female or woman of the fairies."

The name Banshee would seem to imply that originally these warning spirits were considered to be of elfish lineage, but perhaps they were only such of the race as had once borne a human form; like Mélusine, who, when she left the castle of Lusignan, became a Banshee and prognosticated death to a noble family of Poitou. But in later belief the Banshee of Ireland or the Scottish Highlands was a disembodied spirit lingering about the place to which she had been attached in life, occasionally assuming the human form, but more often manifesting her presence only by a cry. McAnally gives various designations by which she is known in Ireland, as Woman of Peace, Lady of Death, White Lady of Sorrow, Spirit of the Air, etc.

Bantam, a decayed town now deserted, and a district of the island of Java. Bantam was originally powerful and wealthy and the seat of the king of Java. When Drake circumnavigated the globe he touched at Java, in 1580, and was royally entertained by the monarch. Doubtless his reports of the unbounded wealth of the land soon passed into a popular proverb. The Portuguese first, and then the Dutch, obtained possession of Bantam, and eventually the Dutch consolidated their possessions and deposed the king. The King of Bantam was a sort of standing joke among English dramatists for nearly two centuries. Congreve grouping together the Cham of Tartary, the Emperor of China and the King of Bantam as fabulous monarchs, makes one of his characters say: "Body o' me, I have made a cuckold of a king, and the present Majesty of Bantam is the issue of these loins."

Baphomet, the image of a fabulous creature with two heads (a male and a female) and the rest of the body female, said to be used as an idol, or symbol, by the Templars in their mysterious rites. The name has been explained as a corruption of Mahomet. Littré, quoting from Abbé Constant, says that the word is formed by reading backward these initial letters and syllables:

Tem. o. h. p. ab = *templi omnium hominum paces abb* as: "Abbot (or father) of the temple of peace for all men."

Barber of Bagdad, hero of a story in the *Arabian Nights.*

The inimitable story of the Impertinent Barber himself, one of the seven, and worthy to be so; his pertinacious, incredible, teasing, deliberate, yet unmeaning folly, his wearing out the patience of the young gentleman whom he is sent for to shave, his preparations and his professions of speed, his taking out an astrolabe to measure the height of the sun while his razors are getting ready, his dancing the dance of Zimri and singing the song of Zamtout, his disappointing the young man of an assignation, following him to the place of rendezvous, and alarming the master of the house in his anxiety for his safety, by which his unfortunate patron loses his hand in the affray, and this is felt as an awkward accident. The danger which the same loquacious person is afterwards in, of losing his head for want of saying who he was, because he would not forfeit his character of being "justly called the Silent," is a consummation of the jest, though, if it had really taken place, it would have been carrying the joke too far.—William Hazlitt.

Barguest, in the fairy mythology of northern England, a goblin armed with teeth and claws which took pleasure in parading the streets at night and uttering shouts that terrified such maidens as were not safely in bed. Though all might hear, it was given only to a few to see this apparition. Those few, however, could communicate the gift to others by merely touching them when the spirit made its appearance.

Barlaam. See Josaphat.

Barmecide, Barmecide's Feast. The Barmecides were a Persian family who rose to fame and fortune as the ministers of the early Abbaside caliphs. Haroun Alraschid successively appointed two of them, father and son, his viziers. The son, Jaffar (the Giafar of the *Arabian Nights*) eventually fell under the royal dis-

pleasure and was put to death in 802, together with nearly all the Barmecide family. The phrase, a Barmecide Feast, arose from a story related in the *Arabian Nights* (*Story of the Barber's Sixth Brother*). One of the Barmecides, a practical joker who could both give and take, invited the starving wretch Shacabac to dine with him. Imaginary food was served up in empty dishes and at every relay of emptiness Shacabac was asked how he enjoyed the dish. Entering into the spirit of the jest Shacabac declared everything excellent but when wine was served in empty cups he pretended to get intoxicated and soundly boxed the host's ear. The Barmecide, delighted at the jest, ordered a real dinner to be placed before his guest.

Bath, Wife of, in Chaucer's *Canterbury Tales*, one of the pilgrims travelling from Southwark to the shrine of St. Thomas à Becket in Canterbury. She tells her tale in due rotation, choosing the story of Midas for her theme, and prefacing it with a prologue in which she reveals herself with delightful naïveté and a not too delicate sense of the proprieties. The wife's tale has been retold by Dryden in his *Tales from Chaucer*. Gay has a comedy *The Wife of Bath* (1713).

As the wife of Bath herself unrolls her own picture with a flippant ease and a delightful mixture of ingenuousness and confidential impudence not without wit, and begins with the greatest indignation to quote the sayings of learned woman-haters, the comic effect of her story and descriptions is raised to the highest pitch, and the satire loses very much of its bitterness, but nothing whatever of its pungency. We can almost hear, and see bodily before us, the well-to-do, middle-class English-woman, in her heavy and somewhat gaudy garments, her scarlet stockings, her red cheeks, her saucy looks, her sensual mouth, her quick energetic movements, her glib tongue and penetrating voice, and what she relates becomes to us as vivid as if we had ourselves beheld the individual incidents.—Bernhard Ten Brink: *History of English Literature.*

Battus, the classical instance of a spy or informer. A peasant in Arcadia he witnessed the theft by Mercury of Apollo's cattle and was bribed to secrecy by the gift of a cow. To test his fidelity Mercury assumed a disguise and by the offer of a cow and an ox trapped him into revealing all he knew. He was instantly changed into a touchstone. Ovid: *Metamorphoses*, xv, ii.

Bavian, The (Dutch *baviann*, a buffoon). An occasional though not a regular character in the old Morris dance. He was made up as a baboon; his office was to bark, tumble, play antics and exhibit a long tail with what decency he could.

Bayard (It. *Bajardo*), in the Charlemagne cycle of myths, a famous charger, first heard of in the thirteenth century romance of *Aymon and his Four Sons*. Originally it had belonged to Amadis of Gaul, but the necromancer Maugis coaxed it out of hell, and presented it to his brother, Aymon, who in turn gave it to his youngest son, Renaud, Reinold or Rinaldo. Bayard at first resented the new ownership, but the lad, after a preliminary rebuff, leaped into the saddle and reduced the refractory steed to an obedience that never afterwards failed. Bayard would frequently carry all four sons upon his back. When Charlemagne fell out with Aymon he was especially vindictive against the horse, which proved a most effective aid in the sort of guerrilla warfare that Renaud and his brothers carried on against the court. Therefore when Aymon sued for peace Charles refused to pardon the sons unless Bayard were delivered up to him. It took all Aymon's powers to persuade Renaud to obey. But when he beheld Bayard launched to his death into the River Seine he broke his sword Flammberg, swore that he would never touch a horse or a sword again, and disappeared to die in the Crusades, fighting afoot with an enormous club. The outlines of this story were preserved by the later Italian romancers, Pulci, Berni, Ariosto and others, who make Renaud, under the Italianized name of Rinaldo, a chief personage in their poems; but they reject the account of his death. Bayard is usually spoken

of as being still alive in the forests of France, though successfully eluding all attempts at capture. Skepticism on this point, however, gradually invaded the popular mind which expressed itself in a proverbial saying, "Like Bayard he has all merits and but one defect,—he is dead." In England his failing was not that he was dead, but that he was blind,—"like a blind Bayard."

In Normandy popular legend tells of a mischievous lutin or fairy who haunts the highways in the form of the horse Bayard, all ready caparisoned for riding. He shows himself in so gentle a guise that the wayfarer is tempted to mount him. No sooner is he astride than the steed becomes rampant and unmanageable, and ends by pitching his rider into a marsh or a ditch.

Beatrice, the Christian name of a lady (1266–1290) belonging to the famous family of Portinari in Florence who married Simoni de Bardi. Dante as a boy of nine fell in love with her when she was only eight years old. He continued to cherish for her a romantic but hopelessly platonic passion until her death. This passion forms the subject of *La Vita Nuova* (*The New Life*), a strange medley of prose and poetry. Dante tells us that the remembrance of Beatrice was "of such noble virtue" as to preserve him in his unguarded moments from stray assaults of passion. But she is even more than this to him. The recollection of her spiritual nature is at once the assurance that the invisible world exists and the cause of that deep longing which transports him beyond the limits of common humanity. In his *Divine Comedy* Beatrice becomes Dante's guide through Paradise.

Why did not Dante marry Beatrice? Leigh Hunt suggests that he was shy and she was coy. Theodore Martin conjectures that she married Simon de Bardi while separated from Dante by a temporary pique, although she may have been further influenced by domestic pressure or other untoward circumstance.

Dante's Beatrice and Milton's Eve
Were not drawn from their spouses you conceive.

BYRON: *Don Juan*, iii, 10 (1820).

Beatrice is not a woman. She is womanhood, various in its strength and beauty but simple because pure, like light, which may break into a thousand colors yet never know a stain. The girl of the *Vita Nuova* and the glorified spirit who sits with Rachel at the feet of Mary are but one thought and one life.

Beatrice, heroine of Adelaide Proctor's poem *A Legend of Provence*, is a favorite character in mediæval myth. Her story has recently (1911) been dramatized by J. H. Macarthy.

The portress of a convent in Cologne, she was devoured by curiosity to see something of the world. Finally she flung herself before the picture of the Virgin and said, "Madonna, internally tormented with disquietude I leave thy service to enter the world." Fifteen years she spent in sinful pleasure, that never brought her happiness. Heart smitten at last she returned to her convent and asked the porter if he had ever heard of a nun named Beatrice. "She has lived in this convent from her youth up," answered the porter. At these words Beatrice was about to turn away in perplexity, when the Virgin appeared and said, "For fifteen years I have discharged thy duties in thy dress and form. Go now and take thy keys on the altar where thou didst leave them, resume thy dress and do penance for thy sins." Beatrice gladly did as she was told, the Virgin restored her dress and resumed her own place in the picture.

This legend appears in a collection of nine tales in French verse, by Coinsi or Comsi, reunited under the general title of *Miracles of Our Lady* (*Les Miracles de Notre Dame*) and again in a similar collection in Spanish under a similar title (*Los Milagros de Nuestra Senora*) by Berceo, and in various collections of *Fabliaux* and *Contes Devots*. It has been told in modern French prose by Charles Nodier, in the *Revue de Paris*, Oct. 29, 1837. It is usually known in French as *La Sacristaine* and is a

sort of companion tale to the very similar story of *The Sacristan and the Knight's Wife*.

Beauchamp, Bold, the nickname of Thomas de Beauchamp Earl of Warwick. With one squire and six archers he is said to have overthrown 100 armed men at Hogges in Normandy in the year 1346. Hence "a Bold Beauchamp" became a current name for a doughty warrior.

So had we still of ours in France that famous were,
Warwick of England then high constable that was
. . . So hardy great and strong,
That after of that name it to an adage grew
If any man himself adventurous happed to shew,
"Bold Beauchamp" men him termed if none so brave as he.
DRAYTON: *Polyolbion*, xviii (1613).

Beaumains, according to Thomas Malory in the *Morte d'Arthur*, the nickname given to Gareth by Sir Kay. The entire legend of Gareth's first coming to Arthur's court, being fed for a year in the royal kitchen and receiving the nickname is probably a folk tale which had no connection with the Arthurian cycle until Malory or some unknown writer before him adapted it from a French source now lost.

Beauty and the Beast, hero and heroine of a famous fairy tale *Beauty and the Beast* (Fr. *La Belle et la Bete*), which Madame Villeneuve first put into print in *Les Contes Marines* (1740), but which is of very ancient origin and almost universal distribution. To save the life of her father the Beauty consents to sacrifice herself in marriage to a hideous but kindly monster. Straightway the latter assumes the outer fashion of a handsome and adorable young knight. He explained that he had been the victim of an enchantment from which he could escape only if a young and lovely maiden would marry him. In the *Nineteenth Century* W. R. S. Ralston compares a number of variants of this story diffused over a wide territory.

The chief points in "Beauty and the Beast" are the conversion of a genial monster into a beautiful prince and the separation of a wife and a husband, as punishment for some trifling offence. Granting these germs, the tale may and does blossom into any number of adventures. As a rule, when the wife is separated from her husband, she has to seek him all over the world. Thus Psyche tries to win back Eros; thus in "The Black Bull of Norroway" the beloved pursues her lover, who has quite forgotten her, even into the chamber of his new bride. In the Scotch "Nicht, Nought, Nothing," as in the Gælic "Battle of the Birds," the girl has much the same troubles, and in all her fantastic pilgrimage some mythologists see only the search of the dawn for the sun, or of the sun for the dawn. Mr. Ralston has compared French, German, Cretan, Hellenic, Indian, and South Siberian versions of this tale of "Beauty and the Beast." He shows very skilfully how the story crept into literature, as into the works of Mme. de Beaumont and of Apuleius, out of oral legend, French or Thessalian, and how again it passed into oral tradition, carrying with it some traces of the literary or courtly air in which it had lived for a while. One variant "has been twisted from mythology into morality," says Mr. Ralston. It may be added with equal truth, that part of the tale has been twisted from morality still inchoate, still "in the making," into mythology. "Beauty and the Beast," says Mr. Ralston, "is evidently a moral tale, intended to show that amiability is of more consequence than beauty, founded upon some combination of a story about an apparently monstrous husband, with another story about a supernatural husband, temporarily lost by a wife's disobedience." Mr. Ralston does not think that the Dawn has much to say in the matter. Little "direct evidence can be obtained with regard to the mythological representation of the phenomena of nature."

Bede, Venerable, an English monk of the eighth century, whose popular nickname of Venerable is said to have

arisen in this fashion: A fellow monk vainly attempting to write an epitaph upon Bede fell asleep, leaving it incompleted thus: "Hâc sunt in fossa Bedæ . . . ossa," and on awakening was surprised to find the missing epithet supplied (presumably) by an angelic hand: *Hac sunt in fossa Bedæ venerabilis ossa.*

Bedivere, or **Bedver, Sir,** in Arthurian legend, a knight of the Round Table. Tennyson follows Sir Thomas Malory in making him the butler of King Arthur. In the *Morte d'Arthur* of both, Bedivere is sent by the dying king to throw his sword Excalibur (*q.v.*) into the mere. See AVALON.

Bedlam, Tom o', the cant name of a lunatic belonging to Bethlehem hospital (contracted into Bedlam), in Bishopsgate, England. This institution was designed for six patients, but by 1641 the number had grown to 44, and applications were so numerous that they were dismissed when only half cured to wander as vagrants shabbily dressed and singing "mad songs." In *King Lear* Edgar assumes the part of a Bedlamite.

> He swears he has been in Bedlam and will talk frantikely of purpose. You see pins stuck in sundry places in his naked flesh, especially in his arms, which pain he gladly puts himself to only to make you believe he is out of his wits. He calls himself Poor Tom and coming near anybody calls out Poor Tom's a-cold. Some do nothing but sing songs fashioned out of their own brains; some will dance, others will do nothing but either laugh or weep, others are dogged and spying but a small company in a house will compel the servants through fear to give them what they demand.—DECKER: *Bellman of London.*

Bedreddin, Hassan, in the *Arabian Nights* story of *Noureddin and his Son,* is the son of the grand vizier of Basora. After Noureddin's death he fell into disgrace with the sultan. Fairies rescued him and bore him from Cairo to Damascus, where he lived for ten years as a pastry cook. A search party, halting at the gates of Damascus, sent into the city for cheese cakes, and Bedreddin's products were recognized by his mother, for she had taught him the receipt. The vizier thereupon ordered him to be arrested for "making cheese cakes without pepper" and restored him to his wife in Cairo.

> She [Effie Deans] amused herself with visiting the dairy, in which she had so long been assistant, and was so near discovering herself to May Hetley, by betraying her acquaintance with the celebrated receipt for Dunlop cheese, that she compared herself to Bedreddin Hassan, whom the vizier, his father-in-law, discovered by his superlative skill in composing cream-tarts with pepper in them.—SIR W. SCOTT.

Beelzebub (Heb. *bel* or *baal,* lord, and *s'bub,* fly), the god of flies and of all evil spirits, worshipped at Ekron, a city of the Philistines (2 Kings i, 2), and described as the "prince of devils" in Matthew xii, 24. He may be identified with Enlil, an ancient Babylonian god, second of the great cosmic triad of which Anu was chief. As the latter was lord of heaven, so this deity ruled over earth as "lord of lands" and of all the spirits of the earth. The Biblical references to Beelzebub made him a noted character among the mediæval demonographers. Those who reckon nine ranks or orders of demons place Beelzebub at the head of the first rank, which consists of the false gods of the Gentiles. Wierus in the sixteenth century asserted that he had succeeded Satan in the primacy of hell.

> Which when Beëlzebub perceived, than whom,
> Satan except, none higher sat, with grave
> Aspect he rose, and in rising seemed
> A pillar of state: deep on his front engraven
> Deliberation sat and public care;
> And princely counsel in his face yet shone,
> Majestic though in ruin: sage he stood,
> With Atlantean shoulders fit to bear
> The weight of mightiest monarchies.
> MILTON: *Paradise Lost.*

Befana (a corruption of Epiphania or Epiphany), the Italian equivalent for Santa Claus, who on the eve of the Epiphany (January 6) comes down the chimney leaving gifts for the sleeping children. In Russia a similar character with a similar legend is called the Baboushka or little old woman. The legend runs as follows: When the Wise Men from the East were travelling from Jerusalem to Bethlehem they came across an old

woman who was cleaning house. She asked them their errand and they told her they were on their way to do homage to the new-born king of the Jews. She begged them to wait until she could finish her task and join them. They could not wait and she strove to follow them after her work was done, but all in vain. Ever since she has been wandering about the earth seeking for the Child Jesus and is filled with renewed hope at the yearly recurrence of the Epiphany.

Behram, in the *Arabian Nights* story of *Amgiad and Assad,* captain of a ship which undertook to bear Prince Assad to be offered as a sacrifice on the Mountain of Fire. The ship grounded on the coast of Queen Margiana's kingdom. Being a Mohammedan and a foe to the fire worshippers, she made Assad her slave, but Behran recaptured him and sailing onward was pursued by the queen. Assad was thrown overboard and was eventually found by Behran, who brought him back to his old place of confinement. Bostana, one of the fire worshippers, released him. At the end Assad married Margiana and Armgiad (his half brother) married Bostana.

Beichan, Young or **Lord** (the name is also given as **Bechin, Biechen, Beekin, Bekie, Beachan, Bonwell,** and **Bateman**), hero of an English ballad of which there are several versions extant. Young Beichan, travelling in Turkey, is seized and enslaved, but is liberated by the aid of his captor's daughter, who bears the extraordinary name of Susan Pye. She eventually follows him to England, finds him on the very day of his wedding to another, and is married to him. The ballad undoubtedly springs from the same source as the legend about Gilbert Becket, whose Saracen lady-love is said to have followed him to England, knowing only the two English words, "London" and "Gilbert," by whose aid she found him. The hero's name itself may be a corruption of Becket; but so little is the story purely English that Norse, Italian, and Spanish ballads preserve a tradition essentially the same, and it has remoter affinities with the cycle of the *Hind Horn,* the parts of the principal actors in the one being inserted in the other. Dickens published a burlesque entitled, *The Loving Ballad of Lord Bateman.*

Belacqua, according to Dante, *Purgatory,* iv, was in his lifetime a maker of musical instruments, whose name had become proverbial for laziness in his native Florence. Dante himself had rebuked him for this vice, but Belacqua had calmly replied in the words of Aristotle, "By sitting down and resting, thy soul is rendered wise." Whereto Dante had retorted, "If men become wise by sitting down surely no man is wiser than thee." In the poem Dante meets Belacqua's spirit lazily lolling in the shade of a rock outside of the gates of purgatory. He complacently explained that as sloth had made him put off his repentance while alive, so now he must remain outside of purgatory for as many years as he had spent on earth.

Belial (Heb. *b'li,* negative, and *ja'al,* useful), a term signifying worthlessness, destructiveness, lawlessness, which the Old Testament uses to characterize the genius of evil, the chief of the devils. The word frequently recurs in the Scriptures; the enemies of the Israelites are the sons of Belial, the worship of Belial is the worship of the infernal powers, the adoration of evil. "What concord hath Christ with Belial?" asks the apostle Paul in the New Testament (2 Corinthians vi, 15). Here Belial is used as an appellative of Satan or as some think of Antichrist. The process of personification developed rapidly in the middle ages, until Belial assumed a distinct individuality as one of the great powers of hell. Wierus, who summed up the devil myths of his predecessors, accepted the teaching that there were nine ranks of evil spirits, and that Belial stood at the head of the third rank, which consisted of inventors of mischief and vessels of anger. He furthermore makes Belial the ambassa-

dor from the infernal court to Turkey. Milton in *Paradise Lost* recognizes the separate identity of Belial and gives him a high rank in Pandemonium as the demon of lust and falsehood.

Belial came last, than whom a spirit more lewd
Fell not from heaven, or more gross to love
Vice for itself. *Paradise Lost*, i, 490.

A fairer person lost not heaven, he seemed
For dignity composed and high exploit;
But all was false and hollow; though his tongue
Dropped manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels, for his thoughts were low.
Ibid., ii, 112.

Bell, Adam, an outlaw who, with his companions, Clym of the Clough and William of Cloudesley, all of them famous for their skill in archery, haunted the forest of Englewood near Carlisle. William was captured and led to execution but was rescued by his comrades. Thereupon the trio, repairing to London, threw themselves upon the mercy of the king, who pardoned them, and was so well pleased with the feats of archery they performed in his presence that William was made a "gentleman of fe" and the two others yeomen of the bed-chamber. The story is told in a thirteenth century ballad preserved in Percy's *Reliques*, I, ii, 1. See TELL, WILLIAM.

Bellerophon, in classic myth, the son of Glaucus, King of Corinth. Originally called Hipponous, he received his surname from killing his brother, Belerus. He purged this crime by slaying the monster Chimera with arrows shot from the winged horse Pegasus, whom he had caught with a golden bridle. His further exploits as conqueror of the Solymi and the Amazons won for him the daughter of Iobates and half his kingdom of Lycia. At last Bellerophon's pride drew upon him the anger of the gods and he wandered away from the haunts of men. Here Homer leaves him (*Iliad*, vi, 240). Pindar, continuing from later traditions, made him essay a flight to heaven on Pegasus. Zeus maddened the horse with a gadfly and Bellerophon fell and perished in the wilderness. He is the hero of an opera by Thomas Corneille with music by Lulli (1679) and of a poem in *The Earthly Paradise*, by William Morris, *Bellerophon at Argus*. See also CHIMERA, POTIPHAR, PROCTOS.

Bellerophon Letter, a treacherous letter given in pretended friendship which denounces the bearer to the recipient. Thus Bellerophon was sent into Lycia by Prœtos, King of Argos, with a letter desiring his destruction. This is a frequent subterfuge in classic and later literature, the most famous instance being in *Hamlet*, where the prince departing for England is entrusted by his uncle with a letter that would have proved fatal to him if he had delivered it.

Bellerus, Bellerium. Bellerium was the Roman name for Land's End (*q.v.*) and it is Land's End to which Milton refers when he inquires of his dead friend, Edward King, who was drowned at sea.

Sleepest by the table of Bellerus old,
Where the great vision of the guarded mount
Looks towards Namancos?
Lycidas, 160.

Namancos is old Castile, and the "guarded mount" is Mount St. Michael, where an archangel directed the building of a church.

As to Bellerus he seems to have been invented by Milton as a namefather for the place, as Corineus is the name father of Cornwall. Indeed in the MS. Milton had originally written Corineus, but altered the word for the sake of euphony. There is no authority for the statement made by some commentators that Bellerus was an ancient Cornish giant.

Bellicent, in Arthurian romance, daughter of Gorlois, lord of Titagil, and his wife Ygerne or Igerna. Ygerne, after Gorlois' death, became the mother of Arthur; hence Bellicent was his half sister. Tennyson makes her marry Lot, the King of Orkney:

Lot's wife, the Queen of Orkney, Bellicent.
Coming of Arthur.

This seems to be an innovation. Geoffrey in his *Chronicle* (viii, 20, 21) names Anne, another half sister, as Lot's wife, while Malory (i, II, 35–36) follows the more common legend that Lot married Margawse or Margeuse (*q.v.*).

Bellisant, in the fairy story of *Valentine and Orson*, the mother of twins born in a forest, after her banishment on a charge of infidelity by her husband, Alexander, Emperor of Constantinople. See VALENTINE.

Bellona (Latin, *Bellum*, war), the Roman goddess of war. She seems originally to have been a Sabine deity. The Latin poets frequently referred to her as the companion of Mars in battle, and sometimes as his wife or his sister. She made ready the chariot of the war god, and herself appeared on the field with dishevelled hair, a torch in one hand and a whip in the other, to animate the combatants. Her priests, the Bellonarii, wounded themselves in arm or leg when offering sacrifices to her. In her temple the senators assembled to give audience to foreign ambassadors. Fronting the entrance stood a pillar. In making the symbolical declaration of war a spear was launched over this pillar, which represented the frontier. Mars and Bellona were worshipped together and their altars were the only ones polluted by human sacrifices.

Belphegor, a Canaanitish divinity, worshipped more particularly by the Moabites. Wierus calls him the ambassador from the court of Beelzebub to Paris. Pulci introduces him into the *Orlando Innamorato* as a Mahometan deity. Machiavelli makes him the hero of a famous tale called *Belphegor*. Here he is a fiend who had once been an archangel. Pluto, finding that most of the lost souls in hell ascribed their fate to the sinister influence of their wives, dispatches Belphegor to earth to investigate the facts. He must turn man, marry, and after ten years' experience return and report. Belphegor accordingly assumes the shape and name of Roderigo and espouses Imperia, by whom he is both henpecked and deceived. John Wilson utilized the same plot in a tragi-comedy (1690); Miles Peter Andrews turned it into a comic opera (1778); and the name was borrowed for the hero of several English dramas adapted from the *Paillasse* of Dennery and Fournier. Jonson combined hints taken from this play with others from Boccaccio in the plot of *The Devil is an Ass* (1616). See PUG.

The little novel of Belphegor is pleasantly conceived and pleasantly told. But the extravagance of the satire in some measure injures its effect. Machiavelli was unhappily married; and his wish to avenge his own cause and that of his brethren in misfortune carried him beyond even the license of fiction.—MACAULAY : *Essays, Machiavelli.*

Beltenebros (Sp. *bello*, beautiful; and *tenebroso*, dark, gloomy, thunderous), a name assumed by Amadis of Gaul when he fled to the solitude of Poor Rock on receipt of a cruel letter from Oriana.

Bennu, in Egyptian myth, a bird sacred to Osiris, which rose singing from the flames of a tree at Heliopolis, —doubtless the original of the Greek phœnix.

Beowulf, titular hero of an anonymous Anglo-Saxon epic of the sixth century, a thane who later becomes King of the Geats in Sweden. He delivered Hrothgar, king of Denmark, from the man-fiend Grendel, who was carrying off and devouring his subjects in the night-time. Grendel's mother avenges his death by kidnapping one of Hrothgar's counsellors. Beowulf traces her to her retreat in a cave by the sea and kills her. In his old age he slays a dragon, but succumbs to the strain of the conflict. Strong of arm, stout at heart, fierce in speech, Beowulf is the earliest and most terrific of all the Norse heroes.

Berenice, put to death by her son Ptolemy IV (221) was the sister and spouse of Ptolemy III of Egypt. In fulfilment of a vow conditioned on her husband's triumphant return from an expedition to Asia, she cut off her hair and hung it in the temple of the war god. Thence it was stolen

overnight. Conon of Samos pacified the king by telling him that the winds had carried it to heaven, and legend adds that it forms the Coma Berenice, a cluster of seven stars near the tail of Berenice. Pope borrows the legend in *The Rape of the Lock* to account for the disappearance of the lock that Lord Petre surreptitiously cut from Belinda's head.

Bertha, Berchta, Perchta or **Precht** (from old Ger. *peracta*, bright, shining), in Scandinavian and Teutonic myth, one of the names of Freia. In Germany especially, the goddess who originally typified the purest beauty assumed under this new name motley and multiform shapes. There are beautiful Berthas and satyr-like Berthas, the latter running about with bare legs and dishevelled hair. But as a rule Bertha has three attributes which establish her identity with the Teutonic Venus—she has swan's feet, is the patron of spinners, and is attended by a retinue of elves called Heimchen, evidently descended from the crowd of the unborn who surround Freia. The influence of Christianity upon the heathen myth has also produced a Bertha who is an impersonation of the Epiphany or Twelfth Night (corresponding to the Italian Befana and the Russian Baboushka) who has an immense foot and a long iron nose, and who on Twelfth Night visits the household, to inspect the maidens at their spinning wheels. In some parts of Germany Twelfth Night is called Berchtentag, or Bertha's day, and the viands once sacred to the goddess Freia are eaten then. Lastly, Bertha is the name of the White Lady (*q.v.*) or Ahnfrau of German princely families and royal castles, who even under this new transformation retains many of the characteristics of Freia.

Bertha, the mother of Charlemagne, who died at an advanced age in 783, figures extensively in the cycle of Carlovingian romances as Bertha with the large foot, *Berthe au grand pied*, and is also known in the folklore of France as Bertha the Spinner, *la fileuse*, and as *la Reine Pédauque*, a corruption of *Regina pede aucæ*. Her statues, which are common on the façade of old French churches, represent a crowned female with a swan's or a goose's foot, holding a distaff in her hand. From these attributes it is evident that a similarity of names has confused her in the popular imagination with the Freia-Holda-Bertha of Teutonic mythology. In the thirteenth century a minstrel named Adenés wove into epic form the many legends that clustered about the mother of Charlemagne. The poem acquired great popularity in the Middle Ages. According to this authority, Bertha was the daughter of Flore and Blancheflor, King and Queen of Hungary. She was born with one foot larger than the other, whence her *sobriquet*. Being asked in marriage by Pepin of France, she was sent to him under the escort of her cousin Tybers. Now, in her train was a wicked woman named Margiste, whose daughter, Aliste, bore an extraordinary resemblance to Bertha. Margiste induced Tybers to join in a plot whereby Aliste was palmed off upon Pepin as his bride and the real Bertha was abandoned in a forest. For eight years the fraud was successful. Then Blancheflor determined to pay a visit to her daughter. As she passed through France she heard complaints on all sides of the wicked Queen Bertha. "Surely," she thought, "this cannot be my daughter." And, in fact, when she confronted Aliste she detected her by her feet, which were both of a size. Aliste was deposed and sent to a convent. Margiste was burned alive. Shortly after, a stag which Pepin was hunting led him to the forest glade where Bertha had found an asylum. She was recognized by her large foot, and Pepin married her. The conclusion of the story shows some analogy to the Cinderella myth. See also BALKIS.

Bertoldo or **Bartoldo,** a hero of Italian folklore, around whom have clustered a number of legends and facetiæ, some of them indigenous, but mostly of ancient origin and directly

adapted from the oriental story *Solomon and Marcolf*, which was widely distributed throughout mediæval Europe. A collection called *Vita di Bertoldo* (*Life of Bertoldo*) by Giulio Cæsare Croce (16th century) established him as the alternate butt and buffoon of Italian popular myth.

According to Croce, Bertholdo was a favorite of Alboin, king of Lombardy. Though dwarfish, deformed and ludicrously ugly, he had a ready wit which endeared him to the king, but exasperated the queen and her ladies, for he could never spare a fling at feminine imperfections. Another enemy was Fagotti, a rival court jester, with whom he had wit combats strongly reminiscent of the stories told of Bahalul, Haroun Alraschid's fool. At last the queen had her way and Bertholdo was sentenced to death, with the reservation that he might select the tree for his hanging. Like Marcolf he could find none that satisfied him and was perforce released.

Croce added a sequel, *Bertoldino*, and Camillo Scaliger produced another sequel in *Cacasenno*. Bertoldino is the son, Cacasenno the grandson of Bertoldo. Conceiving that wit is hereditary the king appointed each of these descendants in turn to the vacant place of jester. But each proved as foolish as his ancestor had been wise. For two centuries the adventures of these three clowns, but especially of the first, were the chief literary amusements of Italy, employing the pens of various poets of the Bernesque school and the brush of Joseph Maria Crespi of Bologna. Poems and illustrations were collected together and printed in 1763.

Bertrand, in *The Monkey and the Cat*, by La Fontaine, *Fables*, ix, 17 (1671), the strategic monkey who induces Raton, the cat, to pull out of the fire the chestnuts that are roasting there which he proceeds to open and eat, his dupe getting only singed claws for her pains.

The names Bertrand and Raton have passed into French proverb as synonymns for the duper and the dupe. Scribe's comedy *Bertrand et Raton ou l'Art de Conspirer* (1833) is a satire on Talleyrand.

Bertrand de Born (1140–1215), a famous warrior and troubadour who ended his days as a Cistercian monk. He was falsely charged with having stirred up the young King Henry of Aquitane to rise against his father. Dante devises a terrible punishment for him in the ninth circle of hell. Bertrand's headless trunk carries its head, lanternwise, to light the path it treads.

"I am Bertrand of Born," cries the apparition, "he who gave evil counsel to the young king. I incited son against father. No worse did Ahitophel do for Absalom. Because I parted persons thus united, I carry my brain, alas! parted from its origin, which is in this trunk."—*Inferno*, xxxviii, 130.

In German folklore criminals who have committed a capital crime, yet escaped capital punishment, are condemned after death to wander eternally with their heads under their shoulders. Prætonius tells of a Dresden woman who in the year 1644 was accosted by a headless horseman, clad all in gray, booted and spurred and carrying a horn. His head was tucked under his left arm. He informed her that his name was Hans Jagenteufel, and he was expiating unpunished crimes.

Bes or **Bez,** an Egyptian god, whose statue acts as a pillar for several Nubian temples. His name signifies fire; he was the god of destruction and death; he had a hideous face surrounded with a blue beard, and his tongue lolled out of an ever open mouth. His image reappears on ancient Assyrian monuments and has even been discovered on old French coins, a circumstance which lends color to the surmise that he may have been the original Bluebeard. He was probably identical with the Gaulish God whom Lucian describes under the name of Ogmios. He has even been plausibly identified with Gargantua.

Bethesda (Heb. "*house of mercy*" or "place of flowing water"), a pool of water near the Sheepgate in Jerusalem, usually identified with

the modern Virgin's Pool, the only natural spring in the city. Here Jesus cured the man who had waited thirty-eight years to be led into the troubled waters.

Beulah, Land of. Beulah is a Hebrew word meaning a married woman, and is used metaphorically in Isaiah lxii, 4, to denote the land Israel when it shall be "married." Bunyan took the term and applied it in *Pilgrim's Progress*, Part I, to a land of rest on this side of the river of Death where his pilgrims, their journey practically over, waited calmly and peacefully for the final summons.

Bevis (Sir) of Hampton (or **Southampton**) (French *Beuves d'Hantone*, Italian *Bovo d'Antona*), an English knight whose exploits in Britain, Europe and Palestine are celebrated in numerous English, French and Italian poems and romances. The oldest extant version appears to be *Bœve de Haumtone*, an Anglo-Norman text of the early 13th century, but not impossibly the legend took shape on English soil in the tenth century and originated with the Danish invaders. There are some striking correspondences between Bevis and the *Hamlet* legend as it is told by Saxo Grammaticus in the *Historia Danica*, *e.g.*:—the vengeance taken upon a stepfather for a father's death, the letter bearing his death warrant which is entrusted to the hero and the double marriage that is thrust upon the hero.

Bevis's father, Sir Guy, Earl of Hampton, is murdered by Doon, or Divoun, Emperor of Almayne (Germany), who marries the widow, while the boy himself is sold as a slave to the Paynim. He eventually married Josian, daughter of king Ermyn. She gave him the famous horse Arundel, which figures in many of the legends. So also does his wonderful sword, Morglay. Among Bevis's exploits are the slaughter of a huge boar, of two sea-serpents and a dragon; and the capture of the giant Ascapart, who became his squire. His last great adventure in the English legend was a street fight in London, when he slew 60,000 men and forced favorable terms from King Edgar.

Bheki (Sanskrit *frog*), according to a legend told by Kapila, the Hindoo philosopher in his *Aphorisms*, was a beautiful girl whom a king found sitting by a well. He fell in love with her and proposed; she accepted his hand on condition that he would never show her a drop of water. One day, being faint, she asked for water. The king forgot his promise, brought her water and she vanished. In this connection it is suggestive that among the many names given to the sun in the Veda was that of "frog" when at rising or setting he seemed to be squatting on the water. Evidently the story means that the sun disappears into the sea. The West Highlanders have a tale of a frog who wishes to marry a princess. When the princess accepts, he is changed into a handsome young man.

Bibulus, M. Calpurnius, who died B.C. 48, was joint consul with Julius Cæsar in B.C. 59, but proved a mere cipher in the administration. After an ineffectual attempt to oppose Cæsar's agrarian law, he withdrew from the popular assemblies altogether, whence it became a joke to say, not that it was the consulship of Bibulus and Cæsar, but of Julius and Cæsar.

Bimini, a fabulous island described by sixteenth century adventurers and geographers from traditions current among the natives of Puerto Rico. It was generally said to belong to the Bahama group, but lay far out to the northward of Hispaniola. On this island was a beautiful city and beside the city a lofty mountain, at the foot of which gushed a noble spring called the *Fons Juventis*, or Fountain of Youth. The waters had a sweet savor as of all manner of spicery, the special savor changing with every hour, and whoever drank of them was healed of all ills and would remain forever young,—at least in appearance. It seems probable that the present island of Bimini or

Bemini in the Bahamas has nothing in common with the Bimini of myth except the name,—another example of a fabulous region giving name to a real one.

This island has never been found. Many voyages have been made in search of it in ships and in the imagination, and Liars have said they have landed on it and drunk of the water, but they never could guide any one else thither. In the credulous centuries when these voyages were made, other islands were discovered, and a continent much more important than Bimini; but these discoveries were a disappointment, because they were not what the adventurers wanted. They did not understand that they had found a new land in which the world should renew its youth and begin a new career. In time the quest was given up, and men regarded it as one of the delusions which came to an end in the sixteenth century.—C. D. WARNER: *Harper's Magazine.*

Binnorie, a place name, scene of the Scotch ballad of that title, which in some versions is called *The Two Sisters.* The elder sister jealous because the younger has supplanted her with Lord William lures her down to the mill dam of Binnorie and casts her into the waters. A wandering fiddler or harper coming across the corpse fashions an instrument out of her breast bone, using her hair for strings. And presently up at the palace it began to sing of itself and revealed the secret of the murder.

And next when the harp began to sing,
'Twas "Farewell, sweetheart!" said the string,
And then as plain as plain could be,
"There sits my sister wha drowned me!"

Different versions are given in *Wit Restor'd* (1658), Pinkerton's *Tragic Ballads,* and Scott's *Border Minstrelsy.*

The story of the two sisters was as widely popular in Scandinavia as in Great Britain. All the Norse ballads make the harp or fiddle to be taken to a wedding, which chances to be that of the elder sister and the drowned girl's betrothed.

The Seven Sisters or the Solitude of Binnorie is a poem by William Wordsworth (1804) versifying another local legend, that of the seven fair Campbells who, preferring death to dishonor, rather than fall into the hands of an Irish rover-band which had landed and surprised the castle in their father's absence, plunged into the lake and all died together.

Bisclaveret (the Breton name for werewolf), the hero of a Breton legend versified by Marie de France. A noble gentleman in high favor with his king married a lovely lady. There would have been no limit to their happiness, but that three days out of every week the gentleman mysteriously disappeared. When pressed by his wife for an explanation he confessed that he was a Bisclaveret or werewolf, condemned to assume a wolf's shape for three days in the week. The lady determined to rid herself of so objectionable a husband. Learning that if Bisclaveret's clothes were stolen after the metamorphosis he could not resume human shape, she and a false cavalier, who loved her, watched him, and seized the cast-off garments. From that day the husband was no more seen and she married the cavalier. One day the king out hunting ran across a wolf, sore pressed by the hounds, which looked at him with so human an expression that the king's heart was touched; he spared it and brought it home to his court. The animal proved gentle and tractable, and became a great favorite. But one day when the false cavalier came to court it jumped upon him with a wild cry and bit him severely. And when, some days later, the wife claimed an audience with the king, the wolf flew at her, too, and bit off her nose. The lady in great terror confessed the truth, and when the stolen clothes were restored to the wolf he resumed his human shape.

Bleys, in the Arthurian romances, a magician who undertook to teach the arts of sorcery to Merlin, but the pupil soon outstripped the "Master."

One
Is Merlin's master (so they call him) Bleys,
Who taught him magic; but the scholar ran
Before the master, and so far that Bleys
Laid magic by and sat him down and wrote
All things and whatsoever Merlin did
In one great annal-book.

TENNYSON: *The Coming of Arthur.*

Bloody-bones, a mediæval demon who with his companions, Hobgoblin and Rawhead, were frequently cited in old-time English nurseries for the purpose of frightening children.

Made children with your tones to run for't
As bad as *Bloody-bones* or Lunsford.
Hudibras.

Bluebeard (Fr. *Barbe-bleu;* Ger. *Blau-bart*), in Charles Perrault's fairy tale so entitled (*Contes*, 1697), nickname of the Chevalier Raoul. He is a monster of wickedness, whose beard is blue. Having married six wives whose fate is unknown, he takes Fatima as his seventh. Going away on a journey, he leaves her the keys of his castle, telling her she may enter every room save one. Of course she enters the forbidden chamber and finds there the bodies of his former wives. A bloodstain on the key reveals her disobedience. Bluebeard gives her five minutes to prepare for death. Her sister Anne mounts to the top of the castle to watch for aid. At last she sees their two brothers galloping in hot haste. They arrive just in time to save Fatima and kill Bluebeard.

Bluebeard is the subject of English burlesques and dramas by George Colman, Jr. (1798), J. R. Planché (1839), H. J. Byron (1860), F. C. Burnand (1883), etc. Ludwig Tieck in Germany produced a play. In France Meilhac and Halevy wrote an opera *Barbebleu*, to which Offenbach contributed the music. This has been multitudinously paraphrased and "adapted" in English-speaking countries.

A historical prototype for Bluebeard has been suggested in Giles de Rais Laval, baron de Retz (1396–1440), who fought bravely against English invasion, but is chiefly remembered as a monster of cruelty and lust. He was burned alive near Nantes by order of the Duke of Brittany. But under one name or another Bluebeard is found in the folklore of nearly all countries. Such details as the forbidden room or closet, and the blood-stained key which reveals disobedience are particularly common, the first dating back at least as far as the *Arabian Nights* story of *The Third Calendar*. A series of thirteenth century frescoes discovered (1850) at Morbihan and representing the legend of St. Tropheme kins that saint very closely with Fatima. See Agib.

Boadicea, Bonduca or **Bunduca,** wife of Præsutagus, King of the Iceni in Britain, whose story is told by Tacitus (*Annals*, xiv, 29), is the subject of a poem by Cowper, and heroine among others of two famous tragedies, *Boadicea*, 1753, by Richard Glover, and *Bonduca*, 1618, by Beaumont and Fletcher. King Præsutagus for the better security of his family made the Roman emperor, Nero, co-heir with his daughters of his British possessions. The Roman officers treacherously took possession of his palace, delivered up his daughters to the licentiousness of their soldiers, slew Præsutagus and publicly scourged his queen. Boadicea, in revenge, raised an army, burned the Roman colonies in London, Colchester and elsewhere and slew 80,000 Romans. Defeated finally, A.D. 61, by Suetonius Paulinus, she poisoned herself.

O famous moniment of womens prayse!
Matchable either to Semiramis,
Whom antique history so high doth rayse,

Or to Hypsiphil', or to Thomiris.
Her Host two hundred thousand numbred is;
Who, whiles good fortune favoured her might,
Triumphed oft against her enemis;
And yet, though overcome in haplesse fight,
Shee triumphed on death, in enemies despight.
Faërie Queene, Book II, x, 55.

Boanerges, *i.e.* "sons of thunder," a name given by Christ (Mark iii, 17) to the two sons of Zebedee, James and John, probably in recognition of their fiery zeal. As a singular noun, the word is often used nowadays to designate a fervid or ranting preacher. Mrs. Oliphant, in *Salem Chapel*, has a parson so called, who anathematizes all save his own elect and then "sits down pleasantly to his tea and makes himself friendly."

Bona Dea (Lat. "*the Good Goddess*"), in Roman myth, a divinity also known as Fauna or Fatua and described as the sister, daughter or wife of Faunus. Her worship was exclusively confined to women insomuch that men were not even allowed to know her name. Being the goddess of fertility her rites degenerated from rustic simplicity in their original environment to unseemly license in the metropolis. The matrons of the noblest families in Rome met by night in the house of the highest official of the state. Only women were permitted to attend. The breach of this rule by Clodius, an aristocratic profligate who was in love with Cæsar's wife, Pompeia, and assumed female disguise to gain admittance to the festival occasioned a great scandal. Though there was no direct evidence of collusion on the part of Pompeia, Cæsar divorced her on the famous plea that "Cæsar's wife must be above suspicion."

Bonhomme, Jacques, a nickname sometimes given in derision to the French. It originated in the middle ages, when it was applied to the poor peasants who, with almost inexhaustible patience, first paid for the costly armor and banners which the nobles lost at Crecy and Poitiers, then paid their lord's ransom, and then, with their hard-won earnings, helped to swell his revenues. So tractable were they that a noble who had wasted all his substance used to comfort his creditors with the observation that "Jacques Bonhomme would pay all debts." But when the day of vengeance came and the maddened peasants rose, Jacques Bonhomme as a name for a peasant went out of fashion for a time, its place being taken by every kind of vigorous and objectionable appellation. There is an ancient Breton legend which humorously accounts for the vigorous survival of Jacques Bonhomme on earth. He was, it seems, the only poor man, a farrier by trade, and he sold himself to the devil. Before the devil came for him, he entertained Christ and St. Peter in disguise. Seating Christ in his best chair, he gave both visitors cherries, and offered them such money as he had. Christ offered to grant three wishes for him. Despite St. Peter's suggestion that he seek salvation, Jacques asked that whatsoever might sit in his chair, climb into his cherry tree, or enter his purse, might not quit against his will. When Satan came to claim him, Jacques caught him with the arm-chair; when the imps of hell came, Jacques tempted them into his cherry tree; when Satan, Lucifer, and the imps came, Jacques taunted them until they entered his purse. Then he pounded the purse flat; and so obtained a quittance from Satan of the bargain. When Jacques died, his soul went to heaven; there St. Peter, still remembering Jacques's disregard of his advice, refused to admit him; the flattened-out devils shut the gates of hell in his face; so his soul returned to earth, and therefore, even unto the present day, Jacques Bonhomme still lives and is still poor. See CHRISTOPHER, ST.

Boots, hero of a Norse nursery tale, *The Giant who had no Heart in his Body.* He is the youngest of seven princes, six of whom, with their wives, are turned into stone by the giant. Boots succors a raven, a salmon and a wolf, who accompany him to the giant's castle where his affianced bride is confined. She wheedles out of the giant the secret as to where he keeps his heart.

"Far, far away in a lake lies an island, in that island is a church, in that church a well, in the well a duck, in the duck an egg, in that egg my heart."

Boots rides on the wolf's back to the island; the raven flies to the top of the steeple and secures a key; the salmon dives to the bottom of the well, where the duck had laid the egg. Boots squeezes the egg in two; the giant dies, his enchantments are at an end.

Bothwell, Lady Anne, heroine of a Scotch ballad *Lady Anne Bothwell's Lament.* A deserted mother but no wife, over the sleeping form of her

boy Balow, she pours out the story of her wrongs and woes. Tradition has confused her with the wife of Bothwellhaugh, who slew the Regent Murray, and who was popularly, but erroneously, supposed to have been actuated by revenge for Murray's ill-treatment of his wife. The Lady Anne of the ballad was really the daughter of the Bishop of Orkney. Her recreant lover is said to have been her cousin, Alexander Erskine, son of the Earl of Mar. Professor Child points out that part of the poem occurs in Broome's play, *The Northern Lass* (1632).

Bradamant or **Bradamante,** a female knight-errant introduced into Bojardo's *Orlando Innamorato* (1495), who becomes the heroine of its sequel the *Orlando Furioso* (1516) of Ariosto. Patterned upon Penthesilia and other Amazon ladies of classic literature, she is in her turn the obvious original of Spenser's Britomart and may have given a hint for Di Vernon. Bojardo calls her the Virgin Knight. He makes her the sister of Rinaldo. Her armor was white and her plume white, and she possessed a spear whose touch was resistless. She was in love with Ruggiero the Moor and each helped the other out of many scrapes celebrated by Ariosto, but she refused to marry him until he was baptized. The wedding is lavishly described in the last book of *Orlando Furioso.*

Bragi, in Norse myth, the son of Odin, god of wisdom, poetry and eloquence, said to have been originally a historical character,—a Norse scald of that name who flourished in the latter part of the eighth century. At the Scandinavian sacrifices a horn consecrated to Bragi was used as a drinking cup by the guests, who vowed to do some great deed that should be worthy of poetical commemoration. Here is the apparent origin of the verb *to brag*, the root of the Italian noun bragadoccio, personified by Spenser in the *Faërie Queene* as Bragadochio. The latter in his turn was imitated from Ariosto's Martano in the *Orlando Furioso.*

Brahma, in Hindoo myth, the self-existent creator of the universe, the original source and ultimate goal of all that exists, the soul that underlies matter. Yet whatever the attributes imputed to him, he is essentially a priest-made god, the product of theological abstraction and not, like Vishnu and Siva, a natural evolution from the popular imagination.

Brahma is a masculine noun, denoting a personification of Brahman (neuter), the latter meaning the Absolute or the uncreated impersonal God. The personal God, Brahma, is himself evolved out of the one impersonal Being, Brahman. Vishnu is associated with Brahma as the maintainer of the universe and Siva or Sheva as its eventual destroyer. These three Gods constitute the Hindoo Triad or Trinity. The attributes and function of all are interchangeable. Both Vishnu and Siva may be identified with Brahma or worshipped as Brahma. Being of priestly, not popular origin, Brahma's personality remains in the background. There are many temples to Vishnu and to Siva, there are few to Brahma himself, though his images are found in the temples of the others. These represent him as a four-headed god, bearing in his hands the Vedas, a rosary and vessels for purification. As creator of all he remains in calm repose, a motionless majesty away from the world where life is ever battling with death, and he will so remain until the end of all created things.

Brandan's Island, one of the many mediæval variations on the classical myth of the lost Atlantis. St. Brandan or Brenden was an Irish monk of the sixth century. Voyaging in quest of the Islands of the Blessed he came upon a mysterious island in the Atlantic which disappeared almost as soon as it was found. One attempt to rationalize the Brandan myth is that the saint and his followers mistook for an island a whale floating on the surface of the sea which naturally plunged downwards when a fire was lighted on its back. Nevertheless

popular legends declare that St. Brandan's Isle was often visible from the western coast of Ireland, but disappeared when expeditions attempted to reach it. The Spaniards and Portuguese localized it in the neighborhood of the Canary or Madeira islands, and had similar stories as to its elusiveness. It is added that when a king of Portugal ceded the Canary islands to the Castilian crown, the treaty included the island of St. Brandan, and described it as "the island which had not yet been found." Floating islands are familiar to the folklore of most sea-bound countries and many of them are alluded to by Pliny, *Natural History*, Book ii, Chap. xcvi.

Brandimante, in Bojardo's *Orlando Innamorato*, the type of a faithful follower and a devoted lover.

> Fidelity is his chief virtue—loyalty to his love Fiordelisa and his hero Orlando, combined with a delightful frankness and the freshness of untainted youth. He is not wise, but boyish, a simple trustful soul, a kind of Italian Sir Bors.—SYMONDS: *The Renaissance in Italy*, vol. i, p. 468.

Bray, Vicar of, hero of a song of that name, every stanza of which ends with this significant refrain:

> And this is law that I'll maintain
> Until my dying day, sir,
> That whatsoever king shall reign,
> Still I'll be the vicar of Bray, sir.

Bray is a little village in Berkshire, England. It is matter of tradition that, during Reformation times, a certain vicar preserved his incumbency for half a century, *i.e.*, during the reigns of Henry VIII, Edward VI, Queen Mary and Queen Elizabeth, by shifting his convictions, from Protestant to Papist, from Calvinist to Episcopalian, according to the fashion set by the reigning monarch. This reverend gentleman's name is variously given as Simon Alleyn, or Simon Symonds, but the latter is asserted to have flourished from the Commonwealth to the time of William and Mary, retaining this preferment by successively professing himself an Independent, an Episcopalian, a Roman Catholic, and a moderate Protestant. The song refers to none of these persons, however, but to an imaginary character (founded upon the tradition) who is feigned to have remained vicar of Bray from the time of Charles II to that of George I by similar complaisance. It was written in the reign of George I, probably by Colonel Fuller, or an officer in his regiment of dragoons. A popular proverb in Berkshire runs, "The Vicar of Bray will be Vicar of Bray still." It is said that, when taxed for his inconstancy, Alleyn would answer, "Not so neither; for if I changed my religion, I am sure I kept true to my principle, which is, to live and die the Vicar of Bray."

The "Gineral C." (Caleb Cushing) of Lowell's *Biglow Papers* was at one with the Vicar of Bray:

> Gineral C. is a dreffle smart man;
> He's ben on all sides thet give places or pelf;
> But consistency still wuz a part of his plan,—
> He's ben true to *one* party,—an' thet is himself.

Brengian or **Brengwain,** in Arthurian romance, the confidential maid of Yseult, whose maidenhood was so well assured that Yseult selected her to take her place on her wedding night, lest King Mark of Cornwall, the bridegroom, might suspect her own pre-matrimonial lapse with Tristan. To make assurance doubly sure, the treacherous queen subsequently delivered her substitute to two ruffians with orders to murder her in a wood. The hirelings relented and only tied her to a tree, whence she was released by Palamedes.

In the Welsh romances she is called Bronwen the White-bosomed, which is undoubtedly the etymological form of the name, and is represented as one of the daughters of Llyr, no less celebrated for her woes than for her charms. The character of the Welsh heroine and the part she sustains differ widely from those attributed to her in the romance of *Tristran and Yseulte.*

Brian Boru, *i.e.*, Brian of the Tribute, a semi-mythical king of Ireland, chiefly celebrated for his victories over the Danes which freed

Ireland forever from their disastrous invasions. The son of King Kennedy, he was brought up at the court of a neighboring king. He returned to find the nobles of his father's palace so discouraged by a new invasion that they debated whether to fight or to flee. Though a mere lad, Brian pleaded to be allowed to hold the Ford of Tribute in the Shannon. He beat back the first attack, but eventually he and his brother Mahon, now made king in his father's place, were forced to retreat to the forest, where they lived like robber chiefs, plundering the Danes at every opportunity. Mahon at last made peace with the enemy, now triumphant all over the south of Ireland, but Brian continued the fight for freedom and finally won back his brother to the cause. Then the Danish king of Limerick summoned Mahon to surrender his fortress, deliver up the outlaw Brian, and pay tribute. "We pay no tribute for that which is ours by right," answered Mahon. Brian would not yield:

No, Freedom! whose smile we shall never resign,
Go, tell our invaders, the Danes,
'Tis sweeter to bleed for an age at thy shrine
Than to sleep but a moment in chains.
THOMAS MOORE.

The brothers fought a great battle. Brian led and won it, routing the Danes as far as Limerick, which he captured instead of being taken there a captive.

When Mahon died Brian succeeded him as king of three counties and eventually extended his territory so as to take in the whole island. His final and decisive victory at Clontarf, fought when he was an aged man, cost him his life, but cost the Danes their last foothold in Ireland.

Remember the glories of Brian, the brave,
Though the days of the hero are o'er;
Though lost to Mononia and cold in his grave,
He returns to Kinkora no more!
That star of the field, which so often has poured
Its beam on the battle, is set;
But enough of its glory remains on each sword
To light us to victory yet.
THOMAS MOORE.

Brigg o' Dread, *i.e.*, the Bridge of Dread, which in Scotch folklore spans the River of Death. An analogous myth is that of Al Araf among the Mohammedans. In almost all mythologies the souls of the dead have to cross a river either by boat or bridge.

No moral significance is attached to the bridge in Teutonic myth. In the Zoroastrian system it becomes the bridge of the Judge, which the righteous only can cross by the aid of a beautiful maiden in whom is embodied the holiness they have striven for in life. "I am thy good words, good thoughts, good deeds," she explains.

The Brigg o' Dread when thou mayst pass
Every night and all
To Purgatory fire thou comest at last
And Christe receive thy soule.
A Lykewake dirge, in Scott's
Border Minstrelsy, vol. ii, 357.

Brighella, in old Italian comedy, the accepted type of the impudent servant girl, chattering, cheating, malicious, quarrelsome, venal, who in one form or another reappears in European dramas of a later period, finding its highest English exponent in the Juliet's nurse of Shakspear, and its most brilliant French avatar in the Toinette of Molière's *Le Malade Imaginaire* (1678).

In the earlier Italian plays she was clad in a white tunic trimmed with green, and wore on her head a wide-brimmed conical hat with a black plume. This costume was gradually modified into wide trousers, a kerchief trimmed with green, a white cap and a half mask.

Briseis, in classic myth, daughter of Brises, priest at Lyrnessus, and niece of the priest Chryses. She fell to the lot of Achilles, as her cousin Chryseis fell to Agamemnon. When Achilles threatened Agamemnon for that he would not surrender Chryseis to her father, who offered to ransom her, Agamemnon in anger released Chryseis but seized Briseis in her stead. Hence the dire feud between the two heroes which is the subject of the first book of Homer's *Iliad*. Ovid's *Heroides* contains a poetical

letter supposed to be addressed by Briseis to Achilles imploring him to take her back, as Agamemnon is willing she should go, if Achilles will return to the war. Like the Nut Brown Maid in the English ballad, she herself is willing to submit to almost any indignities for the sake of nearness to her beloved.

Brisigamen, the necklace of Freyja. Loki once contrived to steal this ornament, but it was restored to its owner on condition that she would stir up irreconcilable enmity between two equally powerful kings.

Britomartis, in Cretan myth, the goddess of birth and health and patroness of hunters, fishermen and sailors. She was originally a nymph who leaped from a high rock into the sea in order to escape from the impassioned importunities of Minos. Some accounts say that she was saved by falling into a lot of nets, others that she was drowned, but all agree that she was made a goddess by Artemis. Like the latter she came to be regarded as the virgin patron of the chase. See BRITOMART in Vol. I.

Brownie, in Scotch popular myth a domestic fairy who nightly, after the lights are extinguished, takes up his quarters beside the hearth. If he feels he is welcome he becomes the invisible friend of the household, a disinterested overseer of the stable and the dairy. Especially is he a boon to lazy servants, for he arranges the furniture, sweeps out the kitchen, skims flies from the surface of the milk and so on. In the Orkney Islands and elsewhere he is propitiated by libations of milk poured out in the hollow of a stone known as the Brownie's Stone.

Brunhild, in the German epic the *Nibelungen Lied* (1210), the Queen of Issland. She made a vow that no one should marry her who could not excel her in three feats, hurling a spear, throwing a stone, and jumping. Gunther, king of Burgundy, essayed the contest. Brunhild little knew that he was aided by his prospective brother-in-law, Siegfried (*q.v.*), for the latter had donned his cloak of invisibility. When, therefore, the queen hurled at Gunther a spear that three men could hardly lift, the invisible Siegfried reversed its direction so that it struck the queen and knocked her down. When Brunhild threw a huge stone twelve fathoms, and jumped beyond it, Siegfried was still at hand to lend Gunther unseen assistance so that he threw it farther and leaped beyond it. Then Brunhild surrendered and married Gunther.

In the *Volsunga Saga* she is a valkyr, imprisoned in a flame-environed castle on Isenstein, and awakened from a magic slumber by Sigurd (*q.v.*).

Bruno, Bishop of Herbipolitanum, under the Emperor Henry III, was, according to legend, sailing one day on the river Danube with his imperial master when a spirit clamored aloud, "Ho, ho, Bishop Bruno, whither goest thou? Do what thou wilt thou shalt be my prey and spoil." All the company were astounded and crossed and blessed themselves. A few days later at a banquet in the castle of Esburch, a rafter fell upon the bishop and killed him.

Brutus, the pretended discoverer of Great Britain, was, according to Geoffrey of Monmouth's mythical Latin *History of British Kings* (*circa* 1150), the grandson of Ascanius, son of Æneas. At the age of fifteen, he accidentally killed his father, Silvius, while the two were out hunting, and was consequently banished by his kindred. He crossed over to a place in Greece where a band of Trojan exiles, under Helenus, had established a colony. Finding that the descendants of these Trojans were oppressed by Pandrasus, the king of the country, Brutus persuaded them to embark with him in a fleet which he wrested from Pandrasus. After many mishaps, the adventurers, guided by Diana, landed in Britain, an island then called Albion, and inhabited by the remnants of a race of giants, most of whom had been killed off in internecine strife. This remnant was easily extirpated by the Trojan band. Brutus built his capital city on the

site of modern London, and called it Troja-nova (New Troy), in time corrupted to Troynovant or Trino-Vantum. He died after governing the island for twenty-five years, leaving three sons, Locrine, Albanact, and Camber.

Layamon in his poem *Brute* first turned Geoffrey's fictions into English in the twelfth century. From that time until the seventeenth century the myth of the Trojan origin of the British crown was accepted as genuine history. Queen Elizabeth and James I were many times saluted as worthy representatives of the ancient house of Troy. In the *Faërie Queene*, Book II, canto 10, Sir Guyon reads, and the poet condenses into Spenserian stanzas, "an ancient book hight Briton Moniments." Warner's *Albion's England* (1586) gleans much from Geoffrey. Drayton's *Polyolbion* (1622) admitted the historic difficulties. None the less as an advocate of the Muses he refuses to discredit the myths. Lastly, Milton in his prose *History of Britain* 1699) acknowledges the growth of doubt concerning Brute and his dynasty, but like Drayton and for similar reasons deems it best to lean to the orthodox side.

Brutus, in Roman history, a notable family of the Junia gens. Two members are especially famous in poetry and romance:

Lucius Junius was the first to receive the nickname of Brutus, given to him in his early youth, when he feigned idiocy to escape the enmity of the elder Tarquinius, who had slain his brother. Sextus Tarquinius outraged his wife Lucretia, whereupon Brutus roused the Romans to banish the Tarquins. As first consul of the new republic he showed that he put love of country above all other feelings. His sons, conspiring to restore the Tarquins, were ruthlessly sentenced to death—by him. This Brutus was the chief hero in all the legends concerning the expulsion of the Tarquins. He appears in Shakspear's *Rape of Lucrece* (1594) and in all the poems, dramas and romances built around that central theme. Among these may be mentioned Thomas Heywood's *The Rape of Lucrece* (1630); Nathaniel Lee's *Lucius Junius Brutus* (1679); John H. Payne's *Brutus or the Fall of Tarquin* (1820). Alfieri (1783) in Italy and Arnault (1792) and Ponsard (1843) in France also chose the same subject for tragedies.

M. Junius Brutus, known sometimes as the tyrannicide, was the most active agent in the conspiracy which resulted in the assassination of Julius Cæsar on the Ides, or 15th, of March, B.C. 44. Shakspear in his play *Julius Cæsar* adopts the theory put forth by Plutarch and emphasized by Lucan in the *Pharsalia*, that Brutus was actuated by the purest patriotism, a view not shared by all modern historians. Dante, on the contrary, sees in him one of the three great traitors in world history, enduring perpetual torture in hell, as a *bonne-bouche* for Satan. The other two archtraitors similarly punished were Judas Iscariot and Cassius. Next to treachery to God, Dante ranked treachery to the Roman empire, which he ever hoped to see restored in its original integrity. There is a legend that Brutus, though putative son of another Brutus, the husband of Servilia, Cato's half-sister, was really the result of an amour between that lady and Julius Cæsar.

Brutus' bastard hand
Stabbed Julius Cæsar
SHAKSPEAR: *Henry VI*, vi, 1.

Base Brutus raised his hand
To slay that prince from whom he had his all;
And he who never 'mid the shock of arms
Had been o'ercome, the world's great conqueror
Who trod, a very Jove, the lofty paths
Of honor, he was slain by impious hands
Of citizens.
SENECA: *Octavia*; F. J. MILLER, trans.

Bucephalus (Gr. *bull-headed*), a famous horse broken in by Alexander, who thus fulfilled the condition laid down by an oracle as preliminary to the inheritance of the crown of Macedon.

Buddha. See GAUTAMA.

Bull, John, a humorous personification of the British people, originated with Arbuthnot (see Vol. I), but in the hands of successive generations of caricaturists has grown into something which Arbuthnot himself might fail to recognize. He is now represented as a bluff, stout, honest, red-

faced, irascible rustic, in leather breeches and top boots, carrying a stout oaken cudgel in his hand and with a bull-dog at his heels.

There is no species of humor in which the English more excel than that which consists in caricaturing and giving ludicrous appellations or nicknames. In this way, they have whimsically designated, not merely individuals, but nations; and, in their fondness for pushing a joke, they have not spared even themselves. One would think that, in personifying itself, a nation would be apt to picture something grand, heroic, and imposing; but it is characteristic of the peculiar humor of the English, and of their love for what is blunt, comic, and familiar, that they have embodied their national oddities in the figure of a sturdy, corpulent old fellow, with a three-cornered hat, red waistcoat, leather breeches, and stout oaken cudgel. Thus they have taken a singular delight in exhibiting their most private foibles in a laughable point of view, and have been so successful in their delineation, that there is scarcely a being in actual existence more absolutely present to the public mind than that eccentric personage, John Bull.—W. Irving.

Bunch, Mother, the nickname of Mistress Miniver, a London ale-wife of great local celebrity in her day (the latter part of the sixteenth century) whose name has survived through its introduction into Dekker's *Satiromastix* (1602) and its subsequent use as a pretended collector of jests, fairy tales and recipes for lovers. Here are two book titles out of many in which her name appears:

Pasquil's Jests, mixed with Mother Bunch's Merriments (1604).

Mother Bunch's Closet newly broke open, containing Rare Secrets of Art and Nature, tried and experimented by Learned Philosophers, and recommended to all Ingenious Young Men and Maids, teaching them, in a Natural Way, how to get Good Wives and Husbands. By a Lover of Mirth and Hater of Treason. In Two Parts, London, 12°, 1760.

Wit that shall make thy name to last,
When Tarleton's jests are rotten,
And George a-Green and *Mother Bunch*
Shall all be quite forgotten.
Wit and Drollery, 1682.

Now that we have fairly entered into the matrimonial chapter, we must needs speak of Mother Bunch; not the Mother Bunch whose fairy tales are repeated to the little ones, but she whose "cabinet," when broken open, reveals so many powerful love-spells. It is Mother Bunch who teaches the blooming damsel to recall the fickle lover, or to fix the wandering gaze of the cautious swain, attracted by her charms, yet scorning the fetters of the parson, and dreading the still more fearful vision of the church-warden, the constable, the justice, the warrant, and the jail.—*Quarterly Review.*

Buridan's Ass, the name given to a problem in casuistry originally propounded by Jean de Buridan, rector of the University of Paris in 1347. He asks you to imagine a hungry ass placed between two equidistant bundles of hay. "Now," was Buridan's query, "what would he do?" If he remained motionless between two opposite attractions of equal force he would die of hunger, but if he made a choice you must grant him free will. This problem was fought out with great vigor by the mediæval schoolmen. Buridan did not originate the problem. He may have found it, though stated in other terms, in Dante's *Divine Comedy, Paradise:*

Between two viands, equally removed
And tempting, a free man would die of hunger
Ere either he could bring unto his teeth.
So would a lamb between the ravenings
Of two fierce wolves stand fearing both alike;
And so would stand a dog between two does.
Paradise, Canto iv, opening lines,
Longfellow trans.

C

Cacus, in an apocryphal Roman legend interpolated in the Heraclean cycle, a huge giant, son of Vulcan, who inhabited a cave on Mount Aventine and plundered the surrounding country. The wandering Hercules, driving home from Spain the oxen he had taken from Geryon, was hospitably entertained by Evander on the banks of the Tiber. Cacus stole part of the cattle while the hero slept. He dragged them tail foremost into his cave so that the simple-minded Hercules was thrown off their track. But when the remaining oxen passed by the cave those within

answered their bellowing. So the hiding-place was revealed; Cacus was slain; the stolen oxen were regained and on the spot where the cave had stood Hercules established the *ara maxima*, or ox-market, which continued to exist ages afterwards in Rome. The legend was versified by Ovid in the *Fasti* and by Virgil in the *Æneid*.

Dante, probably misled by Virgil's description of Cacus (*Æneid*, viii, 194) as a semi-homo, or half man, makes him a centaur, but separates him from the other centaurs in Hell, because he used fraud while they employed violence:

Cacus is this, who underneath the rock
Of Aventine spread oft a lake of blood.
He, from his brethren parted, here must tread
A different journey, for his fraudful theft
Of the great herd that near him stall'd; whence found
His felon deeds their end, beneath the mace
Of stout Alcides, that perchance laid on
A hundred blows, and not the tenth was felt. *Inferno*, xxiv.

Cadmus, in classic myth, the fabled inventor of the Greek alphabet and founder of the city of Thebes. According to tradition he was told by an oracle to follow a heifer until she lay down and then choose her resting place as the site for his new city. A dragon in the vicinity devoured some of his followers; he in turn slew the dragon (a reptile sacred to Mars) and was condemned by way of expiation to take the dragon's teeth and sow them in the earth. He had scarce done so when the points of spears appeared above the surface; then followed, in due sequence, helmets with nodding plumes, the limbs and bodies of men and finally a full crop of armed warriors who fell to fighting among themselves until only five survived.

You have the letters Cadmus gave:
Think you he meant them for a slave?
BYRON: *Don Juan*, Canto III, st. 86.

Caduceus (a Latin formation from the Gr. *κηρύκειον*, a herald's wand). Specifically, the name given by the ancients to the wand of Mercury. As this god was, among other things, a go-between for Jupiter in his loves, the bearer of the caduceus became a colloquial term for a procurer, a pimp.

Caduceus the rod of Mercury,
With which he wonts the Stygian realms invade
Through ghastly horror and eternal shade:
Th' infernal fiends with it he can assuage,
And Orcus tame whom nothing can persuade,
And rule the Furies, when they most do rage.
SPENSER: *Faërie Queene* II, xii, 41. I

I did not think the post of Mercury-in-chief quite so honorable as it was called . . . and I resolved to abandon the caduceus for ever.—LE SAGE: *Gil Blas*, XII, iii, 4 (1715).

Calandrino, in Boccaccio's *Decameron* (1350), a simpleton who is made the butt of the practical jests of Messer Donati and others. The most famous story is the 9th of Day viii, where he is made to believe that he has discovered the stone heliotrope which dowers him with the gift of invisibility.

Amid this dread exuberance of woe
Ran naked spirits wing'd with horrid fear,
Nor hope had they of crevice where to hide,
Or heliotrope to charm them out of view.
DANTE: *Inferno*, xxiv.

Calendar (a term made familiar to us through the *Arabian Nights*), a species of Moslem fanatic, who abandons home and country to become a pious peripatetic subsisting on the alms of the faithful in strange countries.

In the *Arabian Nights* three royal princes, each of whom has lost an eye, turn calendars. Each tells his own story. The first and second calendar give no names. The third is called Agib (*q.v.*).

The second calendar undergoes transformation into an ape for attempting to free a beautiful maiden from an evil genius. Retaining human intelligence and skilful penmanship, he is made vizier to a sultan, whose daughter attempts to disenchant him. She succeeds at the cost of her own life. A spark from the flames in which she perishes sears out the calendar's right eye. All three calendars tell their tales in the hearing of Haroun-al-Raschid.

Callisto, in classic myth, an Arcadian nymph, daughter of Lycaon, and the favorite companion of Artemis (Diana), until Zeus cast lustful eyes upon her and deceived her by assuming the guise of Artemis. Ovid, *Metamorphoses*, describes how Artemis discovered her shame: One day the goddess and her nymphs went bathing in a forest stream. Callisto alone refused to join them. Artemis ordered her to disrobe and her condition was revealed. The indignant goddess spurned her from further companionship. Soon after Callisto was delivered of a son Arcas. According to some accounts Artemis was incited by the jealous Hera to kill her in the chase. Zeus placed her in the heavens as Arctos or the Bear. See ARCTOS.

Calpe, one of the Pillars of Hercules, hence a limit of the ancient world to the west as Caucasus was to the east.

> From Calpe unto Caucasus.
> TENNYSON.

Calypso, in classic myth, a nymph inhabiting the island of Ogygia, whereon Ulysses was wrecked on his homeward voyage after the fall of Troy. According to Homer's *Odyssey*, which opens on Calypso's island, the hero was detained there for seven years by the amorous nymph, who promised him eternal youth if he would marry her. In Book v, however, Ulysses, by the interference of Zeus, is enabled to leave in a raft which Calypso taught him how to build. Fénelon in his *Adventures of Telemachus* invents a sequel wherein that charming son of Ulysses traces his father to Ogygia, arrives there just after his departure and likewise experiences great difficulty in escaping from the wiles of Calypso who readily transfers her affections from father to son. Indeed the nymph goes so far as to burn the ship which Mentor had built to carry him home. Mentor thereupon casts Telemachus into the sea and follows after him, to be rescued by some Tyrian sailors. Byron alludes to this leap of Telemachus and Mentor in the following stanza:

> But not in silence pass Calypso's isles,
> The sister tenants of the middle deep;
> There for the weary still a Haven smiles,
> Though the fair Goddess long hath ceased to weep,
> And o'er her cliffs a fruitless watch to keep
> For him who dared prefer a mortal bride:
> Here, too, his boy essayed the dreadful leap
> Stern Mentor urged from high to yonder tide;
> While thus of both bereft, the Nymph-Queen doubly sighed.
> BYRON: *Childe Harold* II, xxix.

Camaralzaman, Prince, in the *Arabian Nights*, the lover of Badoura. Both prince and princess had refused to marry and had accordingly been deprived of liberty by their respective fathers. The fairy Maimoune contrives that each shall have a vision of the other asleep, whereupon both fall in love and declare that none other than their nocturnal acquaintance shall marry them. Each is considered mad, until Camaralzaman finds his way in disguise to the lady's tower and convinces her of his identity. As she is the daughter of a King of China and he the son of "the Sultan of the Island of the Children of Khaledan," the alliance is joyfully welcomed by everybody concerned.

Cambala, a city, long held to be fictitious, which was described by Marco Polo in his *Voyages* as the capital of the province of Cathay. Fuller information has identified it with Pekin and vindicated Marco's honesty.

> Cambala
> Seat of Cathayan Can.
> MILTON: *Paradise Lost*, xi, 388.

Cambria, the ancient Latin name for Wales, still surviving in poetry. Early legend feigned that the name was derived from Camber, a son of Brutus (*q.v.*), king of Britain.

Cambuscan, in Chaucer's *Canterbury Tales*, the hero of *The Squier's Tale*. He receives as birthday presents from the king of Araby and Ind a brazen horse capable of carrying a rider to the uttermost bounds of the earth in twenty-four hours; a mirror which reveals hidden conspiracies or coming disasters; an irresistible sword;

and a ring which would enable its wearer to interpret the language of birds and discover the virtues of plants. The latter was intended for his daughter Canace. Unfortunately the story was left unfinished, or the conclusion has been lost.

Chaucer's Cambuscan is a confused reminiscence of his readings in Marco Polo's *Travels*,—a composite portrait of Genghis Khan and two of his grandsons, Batu Kahn, who established his court at Sarai on the Caspian Sea, and Kublai Kahn, who established his at Cambaluc, the modern Pekin, where he ruled in far more magnificent style. Chaucer locates his hero at "Sara," but the description of his court evidently applies to Cambaluc as seen through the eyes of Marco Polo, and the epithet the "first Tartariane emperor" is properly Kublai Khan's.

Cambyses, king of Persia, who succeeded his father Cyrus and reigned B.C. 529–522. In 525 he conquered Egypt and treated the people with great severity, insulting their religion and killing their god Apis with his own hand. He put to death his brother Smerdis. An impersonator of the dead prince headed a revolt against him and Cambyses died on his way to the field of action. He was a frequent character in Elizabethan and Jacobean dramas, notably *Cambyses King of Persia* (1569), by Thomas Preston, self-described on the title page as "a lamentable tragedy filled full of pleasant mirth," and *Cambyses* (1667), a tragedy in rhyme by Elkanah Settle. It is to the reputed bombast in Preston's play that Falstaff alludes in 1 Henry IV, Act II, 4 (1597), when he says, "I must speak in passion, I will do it in King Cambyses' vein."

Though Cambyses' vein has become proverbial for rant, the language of the play is in no instance specially obnoxious to this charge.—A. W. WARD.

Camelot. A parish in Somersetshire, England (now known as Queen's Camel) was anciently called by this name. According to tradition it is the place where King Arthur held his court and vast entrenchments of an ancient town or encampment are still pointed out to visitors as King Arthur's Palace. There is another Camelot in Wales, once famous for a goose-common. Hence Kent's bitter jest addressed to Cornwall in *King Lear:*

Goose if I had thee upon Sarum Plain
I'd drive thee cackling home to Camelot.

Camilla, in classic myth, daughter of King Metabus. The latter fleeing from conspirators against his throne, and hard pressed by his pursuers, tied his infant daughter to his lance and threw it with its burden across the river Amazenus, with a dedication to Artemis. She became one of the favorite nymphs of that goddess, skilled in the chase and in the arts of war. Camilla assisted Turnus against Æneas, and after slaying many Trojans, was herself killed by Aruns (VIRGIL, *Æneid*, xi). It is reported that her fleetness of foot was such that she outstripped the wind, and ran over standing corn without crushing it and over the surface of water without dipping her feet.

Joining her forces with these, comes the queen of the Volsci, Camilla,
Leading a troop of horse, a bright bronze-panoplied legion.
Warrior-maid, not she the distaff and thread of Minerva
Plies with effeminate hand, but the rigor of war is the maiden
Wonted to bear, and the wind to outrun with her arrowy footfall.
Were she to fly o'er the stalks of a tall and unharvested wheatfield,
Never the tenderest blade would she harm by the weight of her running;
Or, should she run through the midst of the sea, light-poised on the billow,
Yet her twinkling feet would never be wet by the water.
Her all the younger men, outstreaming from palace and cottage,
Also the thronging matrons, admire and watch as she passes,
Staring with wildered eyes at the royal glory of purple
Mantling her shoulders trim, and marvelling much at the buckle
Binding her hair with gold, and the Lycian quiver she carries,
Also her shepherd's wand of myrtle's wood pointed with iron.

Æneid, vii, 803. H. H. BALLARD, trans.

When Ajax strives some rock's vast weight to throw,
The line too labors and the words move slow.
Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn or skims along the main.

POPE: *Essay on Criticism.*

Camma, a lady of ancient Galatia, whose story is told by Plutarch in the treatise on *The Virtues of Women*, included in his *Morals*. She was the loving wife of Sinnatus. Her beauty inflamed the heart of Synorix, and, in order to obtain her, he murdered her husband. Camma retired in grief to the temple of Diana, of which she was a priestess. At first she repelled all the murderer's offers of marriage, but eventually feigned consent. She made him come to the temple of Diana to celebrate the nuptials. It was the custom that bride and bridegroom should drink out of the same cup. Camma drank first and handed the cup to Synorix. When he had emptied it, she exultantly told him that its contents were poison, and that neither had more than a few hours to live. This story has been dramatized by Corneille and by Montanelli in plays which bear the heroine's name, and by Tennyson in *The Cup*.

Campaspe, according to Pliny, *Natural History*, xxxv, 10, was the mistress of Alexander. She fell to his share at the capture of Thebes. Apelles grew enamored of her while painting her portrait at the monarch's command, and she with him; whereupon Alexander goodnaturedly surrendered her to the painter. "Go Apelles, take with you your Campaspe. Alexander is cloyed with looking on that which thou wonderest at." So says the king in the comedy, *Alexander and Campaspe*, v, iv (1581), which John Lyly founded upon Pliny's story. Fleay suggests rather unconvincingly that Apelles and Campaspe "shadow forth Leicester and the Countess of Essex . . . Alexander, of course, means the Queen, and Hapheastion, Burleigh."

Campbell, George, hero of a mediæval Scotch ballad *Bonnie George Campbell*, who rides away and meets some strange mishap that leaves mother and wife to mourn. Nothing is known as to the historical basis of the poem. Motherwell thinks it may have been "a lament for one of the adherents of the house of Argyle who fell in the battle of Glenlivet, 1594."

Candaules, the last of the Heraclid kings of Lydia. Gyges (*q.v.*) headed a successful revolt against him and thus fulfilled an ancient prophecy, "Vengeance shall come for the Heraclides."

Canidia, the name given by Horace to Gratidia, a Neapolitan courtesan with whom he was in love. When she deserted him he held her up to contumely as an old sorceress and accused her of practising the cruelties afterwards attributed to the Jews in the case of Sir Hugh.

Epode v is entitled *Canidia's incantation* and describes how the sorceress cruelly buries a lad up to his chin so that, Tantalus-like, he can see but not partake of food renewed twice or thrice during the long day, "and all for this, that his marrow and his liver, cut out and dried, might form a love philtre, when once his eyeballs, fixed on the forbidden fruit, had wasted away."

Capaneus, in Greek myth, one of the "Seven against Thebes." He boasted that all the might of Zeus should not protect the city from him, and so was slain by a thunderbolt as he scaled the wall. While his body was burning his wife Evadne leaped into the flames and was consumed with him. Dante puts him, as the arch blasphemer, in hell, where he continues to defy the powers of Heaven, and makes Virgil rebuke him for his persistent blasphemy:

Then thus my guide, in accent higher raised
Than I before had heard him: "Capaneus!
Thou art more punish'd, in that this thy pride
Lives yet unquench'd: no torment, save thy rage,
Were to thy fury pain proportion'd full."
Next turning round to me, with milder lip
He spake: "This of the seven kings was one,
Who girt the Theban walls with siege, and held

As still he seems to hold, God in disdain,
And sets His high omnipotence at nought.
But, as I told him, his despiteful mood
Is ornament well suits the breast that wears it. *Inferno*, xiv.

Milton may have had Capaneus in mind when he drew his own Satan.

Carabas, Marquis of, in the nursery tale of *Puss in Boots* (*q.v.*), the name given by Puss to its master, a penniless young miller who by this feline strategy imposes upon all the neighborhood, is laden with gifts and eventually secures a royal consort. Hence in France the name is applied to any real or fancied impostor, and to any pompous, purse-proud braggadocio. Beranger, in one of his most popular lyrics, applies it to a typical representative of the old French nobility, an *emigré* who after Waterloo has reclaimed his confiscated property. Beaconsfield in *Vivian Grey* introduces a character, the Marquess of Carabas (generally identified with Lord Chancellor Lyndhurst), whom he thus characterizes: "He was servile, and pompous, and indefatigable, and loquacious—so whispered the world; his friends hailed him as at once a courtier and a sage, a man of business and an orator."

Caractacus, the Latinized name of Caradawc (*q.v.*) son of Bran.

Caradawc, son of Bran, whom he succeeded as king of the Silures in Britain, is better known to history under the Latinized name of Caractacus. He bravely defended his country against the Romans in the reign of Claudius, was finally defeated and was betrayed to the enemy, A.D. 51, by Cartismandua, queen of the Brigantes, who figures in Welsh legend as Aregwedd Feoddawg. According to the Welsh *Triads*, his captivity in Rome was shared by his father, his grandfather and all his near kinsfolk. One of the *Triads* makes it appear that he was chosen by his countrymen as their general or War-king, to repel the incursions of the Romans, and another corroborates this by styling him, "One of the three Rulers of choice," having been elected by the voice of the country and the people, although he was not an elder.

Caradawc, surnamed Vreich vas, the Brawny-armed, a semi-mythical prince of Cornwall. According to the Welsh *Triads*, he was one of the battle-knights of Britain and especially distinguished himself at the battle of Cattræth, where he was slain.

In Anglo-Norman romance his name appears as Caradoc (*q.v.*) and his surname is mistranslated Brisbras, or Broken Arm. The trouveres invented an explanatory legend that an enchanter fixed upon the hero's arm a serpent from whose wasting tooth he could never be relieved, until she whom he loved best should consent to undergo the torture in his stead. His betrothed, Tegau Eurvron, was equal to the emergency. As the serpent was in the act of springing from the wasted arm of the knight to the neck of the lady, her brother, Kadwr, earl of Cornwall, struck off its head with his sword, and thus dispelled the enchantment. Caradawc's arm, however, never recovered its pristine strength and size. His wife preserves her British character and attributes under a Norman garb, and is well known as the heroine of the mantle, "over her decent shoulders drawn." Sir Caradawc's well-founded confidence in his wife's virtue enabled him to empty the marvellous Horn, and carve the tough Boar's Head, adventures in which his compeers failed. In token of the latter of them, the Boar's head, in some form or other, appears as the armorial bearing of all of his name.

Caradoc, in the Arthurian cycle of legends, a knight of the Round Table, wedded to the one chaste and constant lady in King Arthur's court. He is the hero of an old ballad, *The Boy and the Mantle*, preserved in Percy's *Reliques* iii, 18. The mantle can be worn only by a virtuous wife. From Queen Guinevere down, lady after lady proves her unfitness, until it is thrown over the shoulders of Sir Caradoc's wife. The boy further brings a boar's head and a drinking

horn. No cuckold can carve the one, nor drink out of the other. Sir Caradoc is the only knight who performs both feats. (See CARADAWC.)

The English ballad combines the main features of two French poems, the *Lai du Corn* by Robert Bitez, ascribed to the middle of the twelfth century, and the contemporary *Fabliau du Manteau*, whose hero is Garaduc, the French for Caradoc.

Experiments for ascertaining the fidelity of women were common in mediæval romance. In *Perceforest* a rose and in *Amadis* a garland of flowers blooms on the head of the constant and withers on that of the inconstant. The girdle of Florimel is a more famous instance devised by Spenser. By the Levitical law, Numbers v, 11, a prescribed proof of chastity consists in the suspect's drinking water in the Tabernacle. The classic ordeal of the Stygian fountain, whose waters rose to cover the laurel wreath of the fair and frail, probably had its origin in some early institution of Greece or Egypt. The notion was adopted into the Greek romances of the early Christian era. The Grecian heroines underwent the experiment in a cave, or some retirement, while the ladies of chivalry are always exposed in public—the former, too, were subjected only to a trial of virginity; the latter more frequently to a test of matrimonial fidelity. Whereas the former usually triumphed, the latter often failed.

Carey, Mother, in sailors' folklore, the supposititious parent of the stormy petrels (*Brocellaria pelagica*) who are known as Mother Carey's chickens. Yarrell, a once famous ornithologist, surmises that she was "some celebrated ideal hag," and another guess, more ingenious than probable, makes her name a corruption of Mater Cara (dear mother), the affectionate appellation given to the Virgin Mary by Italian mariners. When it snows, Mother Carey is said by English sailors to be plucking her goose. See GOOSE, MOTHER, and HOLDA. See also WALSH, *Handy-book of Curious Information.*

For the wind has come to say
"You must take me while you may
If you 'd go to Mother Carey
(Walk her down to Mother Carey!)
Oh, we're bound to Mother Carey when she feeds her chicks at sea!"
RUDYARD KIPLING: *Anchor Song.*

Cario, in Aristophanes's comedy *Blutus*, the slave of Chremylus and a clever rascal," is the earliest extant classical type of the Davus of Roman comedy, the Leporello of Spain, the Scapin of France, and their numerous progeny of lying valets and sharp-witted servants, impudent but useful, who occupy the modern stage.

Carpillona, Princess, heroine of a story of that name in the *Fairy Tales* (1682) of the Comtesse d'Aulnoy, daughter of Sublimus, king of the Peaceable Islands. Sublimus was dethroned by a usurper and for three years kept in prison with his wife and daughter and a foundling boy. Then the fair captives escape, but Carpillona gets detached from the others. She is rescued and brought up by a fisherman. A hump-backed Prince dethrones the usurper and falls in love with the supposed fisherman's daughter. Fleeing in disguise, she reaches the hut where her parents had found refuge and had ever since lived as shepherds. In the end she marries the foundling, who proves to be half brother to the hump-backed Prince.

Carpio, Bernardo del, a semi-mythical hero celebrated in many of the ballads and romances of mediæval Spain, especially for feats of valor and courtesy performed in the Moorish army. He was the reputed slayer of Roland or Orlando on the field of Roncesvalles. Tradition makes him an illegitimate son of Don Sancho, Count of Saldana, by Dona Ximena, sister of King Alfonso.

Cartaphilos, in mediæval legend, was one of the many names of the Wandering Jew. According to this version he was doorkeeper to the judgment hall and a servant to Pontius Pilate. It was his business to lead Jesus out after sentence had been pronounced upon Him. He struck Him as he did so, saying, "Get on faster, Jesus!" And the Lord replied, "I am going, but tarry thou here till I come." Soon after the crucifixion Cartaphilos was converted, and was baptized Joseph, but this did not save him from his doom of wandering over the earth until the second coming of Christ shall relieve

him from the burden of living. At the end of every hundred years he falls into a fit or trance and comes out of it a young man of thirty, his age when Jesus reproved him. He remembers all the circumstances of the Crucifixion and all the episodes in his own later career. This is the earliest written version of the legend.

Cassandra, in classic myth, a Trojan maiden, daughter of Priam and Hecuba. Apollo fell in love with her and dowered her with the gift of prophecy on condition that she would yield to his desires. When she failed to fulfil her promise he ordained that no one should believe her. Hence the phrase "Cassandra-like prophecies" for vaticinations that are true in themselves, but receive no credence. At the fall of Troy she fell to the lot of Agamemnon. He took her back with him to Mycenæ, where both were murdered by the hero's recreant wife Clytemnestra.

Cassibellaunus, a mythical king of Britain who according to Geoffrey of Monmouth, *British History*, iv, 3, successfully resisted the first invasion of the Romans led by Julius Cæsar. Cassibellaunus met the invader at the mouth of the Thames. A battle ensued, in which Nennius, the king's brother, engaged in single combat with Cæsar. After furious blows given and received, the sword of Cæsar stuck so fast in the shield of Nennius that it could not be pulled out. The combatants were separated by the intervention of the troops, but Nennius remained possessed of this trophy. After the greater part of the day was spent, Cæsar was forced to retire to his fleet. Finding it useless to continue the war any longer at that time, he returned to Gaul.

> The fam'd Cassibelan, who was once at point
> (O, giglot fortune!) to master Cæsar's sword,
> Made Lud's town with rejoicing fires bright,
> And Britons strut with courage.
> SHAKSPEAR: *Cymbeline.*

Geoffrey continues (iv, 7), that the British beat back a second invasion until Androgeus, Duke of Trinovantum, joined the Romans, when they were forced to succumb to superior forces. On the other hand Polynæus of Macedon asserts that Cæsar had a huge elephant armed with scales of iron, with a tower on its back, filled with archers and slingers. When this beast entered the sea, Cassivelaunus and the Britons, who had never seen an elephant, were terrified, and their horses fled in affright, so that the Romans were able to land without molestation.—See Drayton's *Polyolbion*, viii.

> There the hive of Roman liars worship a gluttonous emperor-idiot.
> Such is Rome . . . hear it, spirit of Cassivelaun.
> TENNYSON: *Boadicea.*

Cassim or **Kassim,** in the *Arabian Nights*, brother to Ali Baba. Discovering from Ali the secret of the magic formula "Open Sesame!" which admits him to the robbers' cave, he visits the place alone, forgets the word "Sesame" when he would withdraw with his booty, and is discovered and cut to pieces by the Forty Thieves.

Castro, Inez de (died 1355), a Spanish lady famous in history, legend and romance. The daughter of a Castilian gentleman who, with her, had taken refuge in the court of Alfonso IV of Portugal, she fell in love with Don Pedro, the king's eldest son. He reciprocated her affection and secretly married her in 1345. Through fear of royal resentment his relations with her passed as a mere intrigue. Even this excited the wrath of Alfonso. Three Portuguese knights, divining his wishes, assassinated her. Alfonso died in 1357. Pedro's first object after succeeding to the throne was to establish the legalty of the marriage and execute her assassins. He exhumed her body, placed it on the throne, crowned it, and ordered all the nobles to do honor to it. The body was finally interred at Alcobaca. Camoens makes her ghost tell the story in the *Lusiad*, viii. Another Portuguese poet has a tragedy on the subject (1554). In France La Motte (1723) and Guiraud (1826) dramatized the

story. In England Ross Neil produced a tragedy, *Inez de Castro, or the Bride of Portugal.*

Cavalcanti, Giovanni Schicchi dei, a Florentine famous for his powers of mimicry, whose soul appears among the damned in Dante's *Inferno,* xxx. At the instigation of Simone Donati he had personated the latter's father Buoso, just deceased, and dictated a will in the son's favor, rewarding himself, however, with a beautiful mare known as the Lady of the Herd. He is doomed to accompany Myrrha, daughter of King Cinyras of Cyprus. Two naked souls, they, snarling, scamper past Dante, who inquires of Virgil concerning them:

"That is the ancient soul
Of wretched Myrrha," he replied, "who burn'd
With most unholy flame for her own sire,
And a false shape assuming, so perform'd
The deed of sin; e'en as the other there,
That onward passes, dared to counterfeit
Donati's features, to feign'd testament
The seal affixing, that himself might gain,
For his own share, the lady of the herd."
CARY, translator.

Cawline, Sir, in a ballad preserved by Percy (*Reliques*), a knight who is sick for love of Christabelle, the king's daughter, and dares many adventures. He meets successively an "elritch knight," a gigantic soldan (sultan), and finally a false steward who lets loose a lion upon him while he is praying. He wins his love at last:

Then he did marry this king's daughter,
With gold and silver bright,
And fifteen sons this lady beere
To Sir Cawline the knight.

This ballad is No. 61 in Child's collection. See CHRISTABELLE.

Cecilia, St., Virgin and martyr, a Roman lady of the third century. According to tradition she sang hymns of praise to the accompaniment of an organ, *i.e.*, an instrument similar to the Pandean pipes. So beautiful were her strains that an angel descended from the skies to listen to her. She is the patron saint of sacred music and in painting is commonly represented with her organ. A musical society was founded in London in 1683 for the purpose of holding a concert every year on her festival, November 22. Hence the origin of Dryden's *Alexander's Feast* (1697) and Addison and Pope's Songs for St. Cecilia's Day. See TIMOTHEUS.

The life of St. Cecilia has been versified by Chaucer in *The Second Nonne's Tale* of his *Canterbury Tales,* probably an early effort, though it was not printed until 1388, with the completed volume. Furnivall assigns it the conjectural date of 1373. Chaucer seems to have followed a Latin original, now lost, which agreed very closely with the story given in the *Legenda Aurea* of Jacob Voragine (13th century). The earliest English life of the saint is that printed at p. 149 of Cockayne's *Shrine.* The chief interest of the life in Caxton's *Golden Legende* is that his translation shows distinct traces of Chaucerian influence.

Celestine V, the name assumed by the aged hermit, Peter Murrone, when, after 55 years of solitary life in a cave high up among the Abruzzi Mountains, he reluctantly ascended the papal throne. After five months of ineffectual reign he resigned, thus making way for the imperious Boniface VIII, Dante's enemy. Celestine is undoubtedly the pope whom Dante (*Inferno,* IV) puts into the antechamber to Hell among the souls "who lived without praise or blame," and the angels who remained neutral during the war in heaven. Paradise, Purgatory, and Inferno equally refuse to harbor them, and death never visits them.

Virgil's contemptuous remark concerning these Laodicean souls has passed into a proverb:

Non ragionam di lor, ma guarda e passa.
("Do not let us reason about these, but glance at them and pass on.")

Centaurs, in classic myth, a group of monsters, with the body of a horse and the head and trunk of a man, who originally inhabited Mount Pelion in Thessaly, but were expelled thence and took refuge on Mount Pindus. The most famous Centaur was Chiron (*q.v.*).

Diodorus Siculus, in his *Bibliotheca Historica* (time of Augustus) tells us that the people of Thessaly were the first who trained horses for

riding. Pliny the Elder, half a century later, adds that they carried horsemanship to such perfection that the very name, "horseman," became synonymous with "Thessalian." Furthermore, the Thessalians, from their dexterity in killing the wild bulls that infested the neighboring mountains, acquired the name of Hippocentaurs, that is, "horsemen that hunted bulls," or simply "Centaurs."

In early times, apparently, they made upon neighboring tribes the same impression which the Spaniards under Cortes made upon the Mexicans, *i.e.*, that man and horse were one,—hence their introduction into mythology as monsters. It is possible that, because the Thessalians began to practise riding in the reign of Ixion, the poets made the Centaurs his sons; they are said to have had for their mother a cloud, which Jupiter put in the place of Juno, to balk the attempt of Ixion on her virtue, because, according to Palæphatus, many of them lived in a city called Nephele, which, in Greek, signifies a cloud.

Cerberus, in classic myth, the many-headed dog that guarded the entrance to the infernal regions. Some early poets dowered him with 50 or even 100 heads, the later ones generally limited him to 3. Serpents wound about his neck and a serpent's tail terminated his body. His den is usually located on the further side of the Styx at the spot where Charon landed his ghostly freight. It was the custom of the ancients to put a cake in the hands of the dead as "a sop to Cerberus." The spirits were supposed to throw this cake to the dog that they might pass the gates unmolested while his attention was temporarily withdrawn.

The twelfth and last of the labors of Hercules was to fetch Cerberus from the lower world. This is the only one of the labors that is expressly referred to by Homer (*Odyssey*, xi, 623). Accompanied by Hermes and Athene, Hercules descended into Hades near Tænarum in Laconia. He obtained permission from Pluto to carry the many-headed beast to the surface provided he used no weapons, and succeeded despite all its bites and struggles. After he had shown it to his taskmaster Eurystheus, he brought it back again. While in Hades he obtained the liberty of Theseus, who had been imprisoned there for attempting to carry off Proserpine.

In Dante's *Inferno*, VI, Cerberus keeps watch over the third circle of Hell, a place where gluttony is punished,—one vast slush of hail and mud, and darkness and noisome smells. Red-eyed, black-bearded, large-bellied, Cerberus barked above the heads of the floundering wretches, tearing, skinning and dismembering them as they wriggled their sore and sodden bodies from side to side. When he saw Dante, he gnashed his fangs for desire of living flesh. Virgil threw lumps of dirt into his mouth, and so they passed on.

Soon there appeared the home of gloomy Dis,
Where the fierce Stygian dog affrights the shades,
Who tossing back and forth his triple heads,
With mighty bayings watches o'er the realm.
Around his head with damp corruption foul,
Writhe deadly serpents and his shaggy mane
With vipers bristles; while a twisting snake
Forms his long hissing tail.

SENECA: *Hercules Furens*, 782.
F. J. MILLER, translator.

Ceres, in Latin myth, one of the three daughters of Saturn. She was the goddess of sowing and reaping, of harvest festivals and of agriculture in general. Through her daughter Proserpine she is connected with the death rites in the lower world. She was the founder of the Eleusinian mysteries. Ovid (*Metamorphoses*, v, 440, 642) and Apollodorus (I, 5, 2) tell the story of the world-wide wanderings of Ceres in search of Proserpine. The Romans identified her with the Greek Demeter.

Chariclea, heroine of a fourth century romance *Æthiopica* by Heliodorus, bishop of Trecca in Thessaly,—so called because the scene is partly laid in Ethiopia. The daughter of Persina, queen of Egypt, Chariclea is exposed in infancy by her mother,

is rescued and carried to Delphi, where in her maidenhood she meets Theagenes. After many romantic adventures the pair are married, only to meet with another series of adventures if possible still more romantic and thrilling. The climax arrives when both are condemned to death, but Chariclea is recognized by indubitable signs and restored to the station of which hitherto she had known nothing.

Charlemagne (a Gallicized form of the Latin *Carolus Magnus* or Charles the Great), the name under which history and romance best know Karl, the son of Pepin, king of the Franks and Emperor of the West (742–814), a statesman, legislator and conqueror, and the fictitious hero of a vast cycle of chivalric romances, mainly French and Italian.

Through the *Vita Caroli Magni* (820) written by his own secretary Eginhard, and through other sources, the historical Charles is as well known to us as any of the men whose portraits were drawn by Plutarch or Macaulay. The mythical Charles is as unsubstantial as the heroes of the *Iliad*. The general acceptance of the French name Charlemagne, and the ambiguity of the terms Frank and Francia, have even veiled the nationality of the hero. To translate the Francia of Eginhard as Germany would not be accurate, but it would be more accurate than to make it France. To accept Paris as the capital of Francia is even worse. France had no existence and Paris no greatness in the days when Eginhard wrote. The Francia he described included Worms and did not include Bordeaux. Charlemagne and his Franks were Germans, their native land was Germany, their native tongue was German. Francia, in short, meant Central and Southern Germany and Northern Gaul. Aquitaine, a good half of modern France, was a conquered country, like Italy; Paris a city of Francia situated in its least Teutonic, and therefore its least attractive part to the Teutonic king, who made his court at Aix-la-Chapelle and visited Paris only once in his life, though that provincial city contained the shrine of St. Denis and the tomb of his own father Pepin.

At first glance the real and the mythical Charles seem to agree in nothing except that each is described as the mightiest potentate of Western Christendom. The details supplied by historians have been overlaid by a mass of poetical and romantic fictions, some of them, like the mediæval French Romances, ostensibly written in good faith, others, like the fifteenth and sixteenth century poems of Bojardo, Pulci and Ariosto, avowedly composed in a spirit of mock heroic burlesque (see ROLAND and ORLANDO). The Charlemagne of fiction is not the real Charlemagne, but the ideal of what a great Emperor ought to be in the minds of those who sang about him. Here and there is a foundation of fact, but the fact has been magnified or distorted. One prominent instance must suffice. There was a real Roland who was done to death by Gascons in some pass of the Pyrenees. This much and no more we learn from Eginhard. Small foundation this for all the tales which poets old and new have told about Roland, and a defeat by a handful of Gascons is small foundation for a defeat by a mighty army of Moslem Saracens!

If little comes from history, much comes from Norse mythology. The greatest of Teutonic monarchs becomes invested with some of the attributes of the old Teutonic gods. Gradually ideas flowed in from other quarters; the crusades, for example, and the legends of neighboring races. As Arthur has his Knights of the Round Table, so Charlemagne has his Paladins, twelve in number, like the apostles of Christ and with a traitor among them like Judas (see GANELON). Holger the Dane (Holger Danske) becomes the Paladin Ogier sent in company with Prester John, to conquer and Christianize Great Tartary. Perachtha, the Scandinavian goddess becomes confused with Bertha the mother of Charlemagne

and emerges as La Reine Pedauque or the goose-footed Queen.

In history Charlemagne was a friend of Haroun Alraschid and received from his paynim ally the keys of the Holy Sepulchre. But the Charlemagne of fiction leads his armies into Palestine and wrests everything from the misbeliever without any prosaic negotiations. He not only fights with the Saracens in Spain, on a gigantic basis quite unknown to history, but, in utter violation of all history, he is besieged in his own citadel in Paris by swarms of Saracens from the Asian continent and the Iberian peninsula. In short, the events which form the mythic history of Charles are either strangely perverted variants of events in his real history, or reflections from the history of the singer's own times. Because the minstrels lived in an age of Crusades, Charles is boldly carried into Palestine on the one hand, and on the other his dealings with the Saracens in Spain are exaggerated out of all proportion to their real dimensions. According to a forged *Chronicle* attributed to Archbishop Turpin, the king was over 8 feet high, and correspondingly stout and broad-shouldered and large of limb. His waist was 8 feet in circumference. For strength he had no equal. He could lift an armed knight with one hand. See TALUS.

Charon, in classic myth, son of Erebus and Nox, the ferryman who piloted the souls of the buried dead across the river Styx to Hades.

There Charon stands, who rules the dreary coast,—
A sordid god: down from his hoary chin
A length of beard descends, uncombed, unclean:
His eyes, like hollow furnaces on fire;
A girdle foul with grease binds his obscene attire.
He spreads his canvas, with his pole he steers;
The freight of flitting ghosts in his thin bottom bears.
He looked in years, yet in his years were seen
A youthful vigor, and autumnal green.
VIRGIL: *Æneid*; DRYDEN trans., Bk. iv, 413.

Charybdis, a whirlpool between Italy and Sicily opposite to Scylla, (*q.v.*), alternately sucking in and vomiting out the sea.

Chichevache, in mediæval pageantry, the representation of a fabulous monster always introduced in connection with his counterpart, Bycorne. The first was supposed to feed upon obedient husbands, the other upon patient wives, the humor consisting in the fact that Chichevache was bloated with overmuch food, while Bicorne appeared as a starveling.

Childe the Hunter, according to a legend of Dartmoor forest, was the last representative some time during the reign of Edward III (1327–1377) of an ancient family of Plymstock who had devised all his estates to such church as would provide him sepulture. Having lost his way in a snowstorm while hunting deer he wrote with his own blood the following distich:

He who finds and brings me to my tomb
The land of Plymstock shall be his doom.

Then he killed his horse, removed its inner organs and crept into the warm body, which alas! did not remain warm long, so that next morning the knight was found frozen to death. When the distich was read a dispute arose between the monks of the neighboring Abbey of Tavistock and the citizens of Plymstock parish as to who should claim and bury the body, a dispute that was settled by the superior strategy of the monks.

As to this legend, Fuller says, "All in the vicinage will be highly offended with such who either deny or doubt the credit of this tradition." It is certain that the Abbot of Tavistock, in some fashion, came into possesson of a fine property and manor house, now owned by the Duke of Bedford. Prince, in his *Worthies of Devon*, has offered the following corroborative statement: "There is a place in the Forest of Dartmoor, near Crockerntor, which is still called Childe of Plymstock's tomb; whereon, we are informed, these verses were engraven, and heretofore seen, though not now:

They first that find, and bring me to my grave,
My lands, which are at Plymstock, they shall have.

Chimera or **Chimæra,** in classic myth, a fire-breathing monster, whose fore-part was a lion and its hind-part a goat, terminating in a dragon's tail. Sometimes it was depicted with 3 heads, a lion's in front, a goat's rising from the middle of the back, and a dragon's astern. After laying waste Lycia, it was slain by Bellerophon, mounted on Pegasus. Servius, a commentator on Virgil, explains that there was a volcano in Lycia called Chimæra (now extinct and rebaptized Yanar), whose flaming summit was infested by lions, while the middle part abounded with goats and the lower part with serpents.

Chiron, in classic myth, the most famous of all the centaurs, son of Cronos and Philyra. The latter was a sea nymph. To seduce her Cronos had assumed the form of a horse. Hence she was delivered of a monster, half man, half horse. She endured such torture in bringing him forth that the gods answered her prayers for relief by changing her into a linden tree. Apollo and Artemis presided over Chiron's education so successfully that he became in turn the mentor of many famous heroes, teaching hunting and other arts to Achilles, Jason and Peleus. He instructed Æsculapius in medicine and Hercules in astronomy. When the latter was in pursuit of the Erymanthian boar he came upon the centaur Pholus, who had just received a cask of excellent wine from Dionysos. Hercules opened it, despite the protests of his host. Its fragrance attracted other centaurs, who besieged the grotto of Pholus. Hercules drove them away. They fled to the house of Chiron, with Hercules in eager pursuit. One of the poisoned arrows of the pursuer hit his old friend Chiron. The consequent agony was so great that Chiron begged the gods would allow him to forfeit his immortality. It was transferred to Prometheus, and Zeus placed Chiron among the stars as Sagittarius.

I have sometimes suspected that Master Chiron was not really very different from other people, but that being a kind-hearted and merry old fellow, he was in the habit of making believe that he was a horse, and scrambling about the schoolroom on all fours, and letting the little boys ride upon his back. And so, when his scholars had grown up and grown old, and were trotting their grandchildren upon their knees, they told them about the sports of their schooldays; and these young folk took the idea that their grandfathers had been taught their letters by a Centaur, half man and half horse.—HAWTHORNE: *Tanglewood Tales.*

Chriemhild, heroine of the mediæval German epic the *Nibelungen Lied* and the spouse of Siegfried. The treacherous murder of her husband by Hagen changed her from a gentle, trusting and gracious woman to an incarnation of revenge, which is unsatisfied until she slays Hagen. See also KRIEMHILD.

Christabelle, heroine and title of an old ballad of uncertain date and origin, the daughter of "a bonnie king of Ireland," who secretly betrothed herself to the valiant Sir Cauline. The bonnie king expelled Cauline when he learned the truth. His daughter fell into melancholy and to amuse her he devised a tournament. All the prizes were carried off by a strange knight in black. At last came a gigantic Soldain, "with two goggling eyes and a mouthe from ear to ear." The black knight slew him also, but himself died of wounds received in combat and was discovered to be Cauline, whereupon the lady perished of grief.

Christopher, St. (Greek *the Christbearer*), a favorite character in mediæval and popular legend, whose festival is celebrated by the Roman Church on July 25; by the Greek on May 9. Some accounts make him a Lycian, but the *Legenda Aurea* says he was a Canaanite. Proud of his great strength and gigantic stature he would serve none but a mighty prince and would forsake him for a mightier. Thus through a series of masters he passed into the service of

Satan. But Satan, he found, trembled at the name of Christ. Therefore he left him to seek the Saviour. One night a little child clamored to be taken across the Red Sea. Christopher gaily lifted him on his shoulders, but the child's weight grew heavier and heavier as he trudged through the waters, until Christopher began to sink under the burden. Then the child revealed himself as Christ. The giant embraced Christianity, preached the gospel, performed many miracles and was finally martyred.

A Breton legend makes Christopher a contemporary of Christ, whom, with his twelve apostles, he carried one by one over a river. Bidden to name his reward, he rejected Peter's advice to choose Paradise, and asked instead that anything he wished for might come into his sack. Accumulating in this way much gold and silver he grew avaricious. Satan came and taunted him. He wished the demon into his sack, and took the sack to a blacksmith, who pounded it on his anvil till Satan roared for mercy. When Christopher died, St. Peter refused him admittance into heaven. Satan slammed the gates of hell in his face. He wandered back to Paradise and begged St. Peter to unclose the portals a little so he might hear the music. Peter complied, Christopher thrust his sack through the opening and wished himself inside it. See BONHOMME, JACQUES.

Chrysaor, in classic myth, a son of Neptune and Medusa, and the father of Geryon by Callirrhoë.

Chrysaor, rising out of the sea,
Showed thus glorious and thus emulous,
Leaving the arms of Callirrhoë,
For ever tender, soft, and tremulous.
LONGFELLOW.

Chryseis, in classic myth, daughter of Chryses, priest of Apollo at Chryse, a town that was captured by Achilles. In the division of the spoils she fell to Agamemnon and her cousin Briseis to Achilles. Her father came to the Grecian camp to rescue her; his offer was backed by Achilles and finally enforced by Apollo, who sent a plague into the camp which made Agamemnon yield a reluctant consent. But Agamemnon claimed in consequence Achilles's prize, Briseis, and thus started the feud which is described in Homer's *Iliad*, Book I.

Ciacco (It. diminutive of *Giacomo* or James), a glutton and a parasite who figures in Dante's *Inferno*, vi, 50, and in Boccaccio's *Decameron*, ix, 8. Boccaccio paints him as a slave to all the vices of luxury, but otherwise a well-bred and affable man. He frequented the tables of the rich and ate and drank at their expense, inviting himself when not favored with an invitation. Biondella plays a practical jest upon him by persuading him that Corso Donati, a man of the same kidney, was giving a great banquet, when he was really dining on Lenten fare. Ciacco revenges himself by causing Biondella to be beaten.

Ciappelletto, hero of a tale in Boccaccio's *Decameron*, I, i. A wily rascal wishing to obtain Christian burial, he deceives a friar by a sham confession which is overheard by others. Hence he is regarded as a saint after death.

Cid (Lord), or **Cid Compeador** (Lord Conqueror, Lord Champion), a title given in legend and literature to the most celebrated Spain's national heroes,—Don Ridrig or Ruy Diaz de Bivor. The name first appears (1064) in a document of the reign of Ferdinand, king of Leon. The Cid championed the cause alternately of the brothers Sancho and Alfonso, sons of Ferdinand and rivals for his throne, but was banished by Alfonso when the latter felt his authority secure (1081). Thereupon he joined the Moorish king of Saragossa and fought against both Christians and Moslems. Later (1094), turning his sword against the Moors, he won from them the principality of Valencia, which he held against all comers until his death in 1099. A ruined castle still known as the Rock of the Cid crowns a steep precipice that rises from a valley not far from Saragossa. Here was once the eerie whence the Cid hurled himself into battle and where he exercised

the military influence which has preserved his fame. Half condottiere, half highway robber, he fought for his neighbors or preyed upon them as necessity dictated. He married Donna Ismena, a cousin of King Alfonso. She has passed into romance as the beautiful Princess Ximena, but was really old and ugly and very wealthy. The numerous romances of the Cid produced in Spain and elsewhere between the thirteenth and sixteenth centuries contain extravagant legends. Pierre Corneille has fashioned some of these into a tragedy *The Cid* (1636). Most famous of all the legends is that concerning his death. Killed in battle against the invading King Bucar of Morocco, he was bound in full armor upon his horse and his spectral presence dismayed the Moors into precipitate rout.

In the epic the figure of the Cid has been conscientiously elaborated. The poet is lost in admiration of the moral and physical perfections of the hero; his dauntless valor; his stately courtesy; his grave, deliberate ways; his generosity and kindliness to friend and foe alike; his piety exhibited not only in orthodox mediæval fashion by the purchase of a thousand masses, but by sincerest acknowledgment of the help which Heaven awards to all self-helping men. Nor must we forget the strength of his shout in battle. And then his beard! "God, how he is bearded!" exclaims the singer parenthetically as he describes the Cid returning from the pursuit of some fleeing Moors, with his coif rumpled, his casque on his back, and his sword in his hand.

Cimon or **Cymon** (It. *Cimone*), hero of *Cimon and Iphigenia*, a widely-popular tale in Boccaccio's *Decameron*, v, i. His original name was Galeso; he was nicknamed Cimon (which means beast in the language of his native Cyprus) because of his dense stupidity. One day he beheld Iphigenia asleep beside a fountain. Love entered his breast and with love came redemption. As Dryden says in his poetical paraphrase:

Love taught him shame, and shame with love at strife,
Taught him the sweet civilities of life.

Four years he spent in study and then, a gentleman and a scholar, he seeks Iphigenia in marriage. But she is already affianced to Pasimunda. Finding he cannot get his lady by fair means, Cimon tries and succeeds in foul ones, a sorry ending to the striking opening. Boccaccio says that he found the story in the ancient histories of Crete. A somewhat similar theme is treated by Theocritus in his idyl entitled *Bukoliskos*.

Cinderella, heroine of a fairy story best known in the version included by Charles Perrault in his *Contes de Ma Mere L'Oye* or *Mother Goose's Tales*. Brought up with two stepsisters by a stepmother, she is the family drudge, condemned to sleep among the ashes, whence her nickname. While her sisters are away at a ball her fairy godmother arrays her in a splendid costume and sends her in a coach to appear there *incognito*. The prince falls in love with her, but she disappears at the stroke of twelve, leaving only a glass slipper behind her. By means of this slipper the prince traces her to her home.

In one form or another the story can be found everywhere in European folklore.

According to the original French version, a woman had two daughters, only one of whom she loved. The other, named Cendreusette, she once directed to spin some cotton. Now Cendreusette could not spin, and would certainly have been beaten if a cow to which she had been kind had not done her task for her. Next day the other sister tried to get the cow to spin, but the cow, which knew its friends, played her a trick. The mother then ordered the cow to be killed, but before its death it bade Cendreusette to gather its bones into its hide and to wish over them for anything she desired. The wishes brought to Cendreusette three beautiful dresses on which shone the sun, the moon, the sky, and the sea. In these she captivated a prince, who traced her by means of the familiar slipper, which, by the way, scholars say was not of gold, nor yet of glass, (*pantoufle en verre*), but of fur, (*pantoufle en vair*). In the Scotch story a

dying queen gives her daughter "a little red calfy," which is killed by the cruel stepmother. From the calf's bones Rashin-coatie, as she is called from a coat woven of rushes, gets "braw claes" very much as Cendreusette did. In an Italian version, also, a cow plays the good fairy's part. In the modern Greek story two daughters boil their mother and make a meal of her, but the youngest sister prefers to go hungry, and when she goes to mourn over her mother's bones she is rewarded by finding three beautiful dresses. One dress is as beautiful as "the sea and its waves," another as "the Spring and its flowers," and the third as "the heaven with its stars." In Sicily and the Hebrides a sheep takes the place of the good and wonder-working cow. The story can also be traced to the remote East, to Germany, and to Egypt (see RHODOPE), and it is indefinitely old.

Comparative mythologists interpret the story as a nature myth. The maiden is the Dawn, dull and gray away from the brightness of the sun; the sisters are the clouds that screen and overshadow the Dawn, and the stepmother is Night. The Dawn fades away from the sun (the prince), who after a long search finds her at last in her glorious robes of sunset.

Cipolla, Fra (*i.e.* Brother Onion), hero of a tale in Boccaccio's *Decameron* (vi, 10), who reveals his own character in highly-amusing fashion, describing with gusto the relics he has seen in a journey to Jerusalem;—among others a lock of the hair of the seraph that appeared to St. Francis, a paring of the Cherub's nail, and a few of the rays of the star that guided the Magi to Bethlehem. See PARDONERE.

This tale drew down the censure of the Council of Trent, and is the one which gave the greatest umbrage to the Church. The author has been defended by his commentators on the ground that he did not intend to censure the respectable orders of friars, but to expose those wandering mendicants who supported themselves by imposing on the credulity of the people; that he did not mean to ridicule the sacred relics of the church, but those which were believed so in consequence of the fraud and artifice of monks.

Circe, in classic myth, a noted sorceress, daughter of Sol and the Oceanid Perse. She lived on the island of Æaea amid a number of her admirers whom her incantations had metamorphosed into unclean animals. Homer in the *Odyssey*, makes Odysseus stop at Æaea; she turned twenty-two of his companions into swine, but had no power over the hero himself, safeguarded by a sprig of moly from Hermes, and he finally induced her to disenchant his comrades. Ovid tells the same story in *Metamorphoses*, xiv, v.

> Who knows not Circe,
> The daughter of the Sun, whose charmèd cup
> Whoever tasted lost his upright shape,
> And downward fell into a groveling swine?
> MILTON.

Circe, with Ulysses, appears in Calderon's drama, *Love the Greatest Enchantment*. Dissembling the favorable impression which Ulysses has made upon her at first sight, Circe seeks to bring him to her feet by a mixture of reserve and artifice. With the help of a divine talisman he frustrates all her spells but falls a victim to her beauty. In the end he cannot be aroused to quit the isle of effeminate pleasure until he is summoned away by the ghost of Achilles. The abandoned Circe is overcome with mortification and lays waste her gardens and palaces.

Clœlia, according to Livy (I, 30), was one of the gens Clœlia in Alba. She was delivered to Lars Porsena as a hostage in B.C. 507, but succeeded in returning to Rome by swimming her horse across the Tiber. The consul Valerius forced her to respect the civic honor by going back to Porsena, who, charmed by her valor, returned her on a splendidly-caparisoned horse. The Romans commemorated her by an equestrian statue in the Via Sacra. She is the heroine of Mlle de Scudery's romance *Clélie.*

Cloud-cuckootown (Gr. *Nephelo-Coccygia*), a city in the clouds built by cuckoos and gulls, the scene of Aristophanes's comedy of *The Birds*, produced at Athens, March, 414 B.C. In the previous year the great Athenian navy had gone forth to Syracuse, and as yet no serious disaster had befallen the army of invasion. The spectators who assembled in the theatre were the same men who, persuaded by Alcibiades, had sanctioned the Sicilian expedition with the hope of founding a new empire by the subjugation of Carthage and the western shores of the Mediterranean. The comic poet—a stout conservative, old-fashioned in his notions and an enemy to progress—took this occasion to ridicule the extravagant schemes of his countryfolk. He brought upon the stage two worn-out Athenian politicians, who are supposed to have deserted their city from disgust and ennui, and to be now upon their way to the crows. After some wandering they reach Birdland. The birds at first attack them as enemies: afterwards, persuaded by their sophistries, they receive them as friends, and by their advice build a great city in the air, which they call "Cloudcuckootown," and which becomes supreme in its authority over gods and men.

Cloudsley, William of, in early English ballad literature, a companion of Adam Bell and Clym of the Clough. They are generally believed to have lived before Robin Hood, and, like him, were outlawed for killing deer. William was the only one who had a wife and family. Becoming homesick he ventured into Carlisle to see them. He was taken prisoner and was sentenced to be hanged, but his comrades rescued him, after shooting both the sheriff and the mayor, then hastened to London and obtained pardon from the king.

Clytemnestra, in classic myth, the faithless wife of Agamemnon, who lived in adultery with Ægisthus during the hero's absence at Troy and connived at or assisted in his murder when he returned. Her son Orestes avenged the crime by putting her to death. Besides Orestes she was the mother of Iphigenia and Electra. She is mentioned by Homer and her story is told at length by Æschylus in the *Agamemnon* and *Orestes*.

Oh woman, woman! when to ill thy mind
Is bent, all Hell contains no fouler fiend;
And such was mine, who basely plunged her sword
Through the fond bosom where she reigned adored!
Alas! I hoped, the toils of war o'ercome,
To meet soft quiet and repose at home;
Delusive hope!—Oh wife, thy deeds disgrace
The perjured sex and blacken all the race;
And should posterity one virtuous find
Name Clytemnestra, they will curse the kind.

POPE'S HOMER'S *Odyssey*, xi, 532.

Lady Macbeth, so strong to evil, bears no distant resemblance to the Clytemnestra of Æschylus and of Sophocles, with her bold leadership in crime. But the Attic dramatists depict their crowned murderess as remorseless to the close of her career; no sleep-walking scene in their dramas unveils to us as in Shakspear's the agonies of a high-born criminal whose own awakened conscience is slowly working out upon her the behests of justice. Clytemnestra only shudders at the possible consequences of her evil deed in this world. Lady Macbeth stands aghast at the stain of innocent blood upon her hand, which she knows will cry out against her before the last dread sea of judgment.—*Blackwood's Magazine*, August, 1876.

Clytie, in classic myth, a sea nymph, daughter of Oceanus, who fell in love with Apollo, the sun-god, but meeting with no return of affection, she was mercifully changed into a sunflower. Thus she keeps her face constantly turned towards the sun throughout his daily course:

The heart that has truly loved never forgets,
But as truly loves on to the close;
As the sunflower turns on her god when he sets
The same look that she turned when he rose.

T. MOORE.

The fancy is pretty enough, but of course has no botanical foundation. The sunflower is so called merely because it looks like the sun.

One of the best known of the marble busts discovered in recent times generally bears the name of

Clytie. It represents the head of a young girl looking down,—the neck and shoulders being supported in the cup of a large flower,—which by a little effort of imagination can be made into a giant sunflower. The latest supposition, however, makes this bust represent not Clytie, but Isis.

Cockaigne, Cokaine or **Cocagne,** a burlesque Utopia familiar to most European nations in the middle ages and probably intended to ridicule the earlier accounts of the mythical Avalon. According to *The Land of Cokaine*, an English poem of the twelfth century, it lay on the borders of the earth "beyond West Spain." Its rivers ran wine or oil or, at the meanest, milk; its houses were built of the savoriest eatables, their very shingles being of cake and their pinnacles fat puddings; its streets were slowly promenaded by roast geese and sucking pigs who turned themselves and invited the passers-by to eat them. Buttered larks fell from the air in profusion. As a climax of felicity "water serveth to nothing but to siyt (boiling) and to washing."

Cocles, Horatius (*i.e.*, Horatius the one-eyed), so called from a personal defect), in classic Roman traditions, a hero who, with two comrades, defended the Sublician bridge against Lars Porsena's attacking army of Etruscans, until the Romans in his rear had broken down the bridge. Having previously sent away his comrades, he now plunged into the river Tiber and swam safely ashore to the Roman bank. This feat has been celebrated by Macaulay in one of the best known among his *Lays of Ancient Rome.*

Cocytus (Gr. "*river of wailing*"), a stream in Epirus, Greece—tributary to the Acheron, through which arose its fabled connection with the lower world. Dante *Inferno*, xxxii) transforms it into a lake of ice, wherein the souls of traitors are embedded. There are four divisions: (i) *Caïna*, called from Cain, in which are the treacherous murderers of their own kindred; (ii) *Antenora*, called from Antenor, who (without any Homeric or Virgilian warrant) was supposed to have betrayed Troy to the Greeks, which contains traitors to their native land; (iii) *Tolomea*, so named from Ptolemy, the murderer of Simon Maccabæus, the region of those who did murder under cover of hospitality; (iv) *Giudecca*, the place of Judas, in which are traitors to their lords and benefactors.

Blue pinch'd and shrined in ice the spirits stood,
Moving their teeth in shrill note like the stork.
His face each downward held; their mouth the cold,
Their eyes express'd the colour of their heart.

CARY, trans.

In an earlier canto (xiv) Virgil explains to Dante that the infernal rivers are produced by the tears and sins of all human generations since the Golden Age, and, flowing from rock to rock down the circles of Hell, form Lake Cocytus in the lowest depth of all.

Cf. Thomas the Rhymer's description of Færy-land:

For a' the fluid that's shed on earth
Runs through the springs of that countrie.

Coignet, Pierre du, in French proverbial lore the equivalent for Ananias.

Cole, Old King, of the nursery rhyme, is usually identified with the semi-mythical King Coilus, Coil, or Cole, who on the doubtful testimony of Robert of Gloucester and Geoffrey of Monmouth, is said to have succeeded Asclepiodotus on the throne of Britain in the third century after Christ. It is added that Colchester, whose walls he built, was named after him, and a large earthwork in that city, supposed to have been a Roman amphitheatre, is popularly known as "King Cole's Kitchen." Many authorities claim that he was the father of St. Helena, mother of Constantine the Great, though the claim has no historical basis. Geoffrey of Monmouth says that King Cole's daughter was a skilled musician, but there is no evidence out of

the nursery rhyme that he himself was a lover of the art.

The current version of the rhyme which speaks of the hero as a merry old soul and pictures him calling for an anachronistic pipe is obviously a modernization.

King Cole has also been plausibly identified with Thomas Cole, a wealthy clothier of the fourteenth century, who lived in Reading, but was fond of coming down to London to meet his fellows of the craft, and was hailed by them as their leader, who was fond of music and his cup, and whose exploits were celebrated in the sixteenth century by Thomas Delony, a well-known ballad maker, in a work entitled *The Pleasant Historie of Thomas of Reading, or the Six Worthie Yeomen of the West.* Like another famous worthy—"Old Sir Simon the King"—he probably earned his kingly title by being a royal good fellow and by lavish hospitality.

Columbia, a name often given to America as a bit of poetic justice to the discoverer of the New World, but specifically applied, as the very word America is applied, to the United States. It probably originated with Timothy Dwight in a once popular lyric beginning:

Columbia, Columbia, to glory arise,
The queen of the world and the child of the skies.

This antedated the use of the word in the famous patriotic hymn *Hail Columbia*, written by Joseph Hopkinson in 1789.

Can tyrants but by tyrants conquered be,
And freedom find no champion and no child,
Such as Columbia saw arise, when she
Sprang forth a Pallas, armed and undefiled?
Or must such minds be nourished in the wild,
Deep in the unpruned forest, 'midst the roar
Of cataracts, where nursing Nature smiled
On infant Washington? Has earth no more
Such seeds within her breast, or Europe no such shore?

BYRON: *Childe Harold.*

Columbine, a conventional character in pantomime which originally appeared in Italian comedy about the year 1560. She is always the object of Harlequin's adoration and is usually the daughter of Pantaloon, though sometimes she is his maid-servant. Light-hearted and coquettish, she is full of sprightly stratagems. See HARLEQUIN.

Comorre the Cursed, a semi-mythical Breton chief of the sixth century, said to have flourished at Carhaix in Finisterre, who shares with Gil de Rais the discredit of being the original Bluebeard. About 548 he married Tropheme or Tryphine, whom he cruelly maltreated, finally leaving her for dead in a wood. She retired to a convent and after death was canonized. In legend she was actually decapitated and miraculously restored to life by her patron St. Gildas. Alain Bouchard (*Grandes Croniques* Nantes), (1531) says that Comorre had put several wives to death before he married Tropheme. Still more to the point, Hippolyte Voileau (*Pelerinages de Brétagne*) describes a series of frescoes discovered (1850) during the repairs of the chapel of St. Nicholas de Bienzy. These deal as follows with the legend of St. Tropheme: (1) The marriage; (2) her husband, taking leave, entrusts her with a key; (3) a glimpse into a room where seven female corpses hang from the wall.

Comus, in the later mythology of Greece and Rome, the god of revelry. His first known appearance is in Philostratus's *Description of Pictures*, written at the beginning of the third century, where there is record of a painting representing Comus as a winged youth flushed and drowsy with wine, feebly grasping a hunting spear in his left hand and an inverted torch in the right. In various basreliefs of the later period of classic art he appears in the company of Silenus, or surrounded by a crowd of nymphs or revellers. Ben Jonson in *Pleasure Reconciled to Virtue* paints Comus as the jolly patron of good cheer, fat, hearty and healthy, but in Heinrich Van der Putten's moral allegory of *Comus* the ancient idea is more closely followed, and the god is described as one whose allurements are at once seductive and debasing.

Milton has given the name its chief fame through *Comus, a Masque* (1631). He amplifies this conception of the god, making Comus the son of Bacchus and Circe, and endowing him with the worst qualities of both parents. A sensualist like his father, he is a sorcerer like his mother, possessing a liquor which brutalizes whomsoever drinks of it, and an enchanted wand whose touch bestows invisibility.

Cophetua, an imaginary king of Africa, hero of an old ballad, *King Cophetua and the Beggarmaid*, which has been preserved in Percy's *Reliques*. The oldest extant version is in Johnson's *Crown Garland of Golden Roses*, 1612. Cophetua disdained all woman-kind, but, looking from his palace window one day, he saw, and instantly fell in love with, the beggarmaid Penelophon and married her off hand. Shakspear, in *Love's Labour's Lost*, calls the maid Zenelophon, but this is probably a misprint. It is conjectured that the ballad was founded on an old play from which Falstaff in *King Henry IV* quotes the bombastic lines:

> Oh base Assyrian knight, what is the news,
> Let King Cophetua know the truth thereof.

Among the old dramatists Cophetua was the favorite hero of a rant. *Cf.* Ben Jonson's *Every Man in His Humor*, Act iii, Sc. 4. Tennyson modernizes the old ballad in his poem *The Beggarmaid*.

Corineus or **Corin,** the name father of Corinea, now Cornwall, in Wales. According to British legend he was one of the suite of Brutus, the mythical first king of Britain, and the name was given to Cornwall in honor of his victory over the giant Gœmagot. Corineus, says Geoffrey of Monmouth, *British History*, i, 16 (1142), challenged the giant to wrestle with him. At the beginning of the encounter, Corineus and the giant, standing front to front, held each other strongly by the arms and panted loudly for breath, but Gœmagot, presently grasping Corineus with all his might, broke three of his ribs, two on his right side and one on his left, at which Corineus, highly enraged, roused up his whole strength, and snatching up the giant, ran with him on his shoulders to the neighboring shore and, climbing on to the top of a high rock, hurled the monster into the sea. The place where he fell is called Lam Gœmagot, or Gœmagot's Leap, to this day. See LOCRINE and BELLERUS.

Corinna, the name under which Ovid in his *Amores* (*Loves*) celebrated some unknown mistress. Sidonius Apollinaris, a poet of the fifth century, identified her with Julia, daughter of the Emperor Augustus, and, by her third marriage, wife of Tiberius the future Emperor. Tiberius left her, and Augustus then knew what all Rome knew, that his daughter was one of the most profligate women in a profligate age. One bit of confirmatory evidence is curious. Julia had lost much of her hair by the use of dyes. We find Ovid remonstrating with Corinna on a similar folly with similar results. It has further been supposed that it was this intrigue which led to Ovid's banishment from Rome. However, the evidence is not conclusive. Ovid himself says that it was not known who was the theme of his song and he speaks of some woman who was going about boasting that she was Corinna.

Corinth, Bride of. See PHILEMIUM.

Coriolanus, the surname given to Caius or Cneius Marcius, hero of an early Roman legend, in honor of his capture of Corioli from the Volscians, —an event ascribed to the year 493 B.C. Allying himself with the patrician party, his arrogance alienated the populace, who denied him the consulship and eventually banished him. Attius Tullius, king of the Volscians, eagerly welcomed his former foe and placed him at the head of an expedition against Rome. In dismay the threatened city sent the invader's wife and mother to meet him. With great difficulty they persuaded him to abandon his project. The story is now generally

discredited. Shakspear found it in North's Plutarch and made it the subject of a tragedy which ends with the assassination of the hero by the enraged Attius Tullius.

In 1705 John Dennis founded on Shakspear's drama a new play, entitled *The Invader of his Country, or the Fatal Resentment.* James Thomson left behind him the MS. of a drama *Coriolanus*, which was published posthumously in 1748.

Cornucopia (Latin *a horn of plenty*). According to Hesiod, Zeus was suckled in infancy by a she goat called Amalthea. One day the young god, playing with her after his wont, grasped one of her curved horns as she made pretence of butting and broke it clear off. But he placed his hand on the goat's head, and immediately a new horn sprouted forth full-grown. Taking up the horn he had broken, he gave it to the Nymphs, saying, "Kindly nurses, in recompense of your care, Zeus gives you Amalthea's Horn, which shall be to you a Horn of Plenty. When I come into my kingdom, I will be mindful of my foster-mother; she shall not die, but be changed into one of the bright signs of Heaven." Zeus fulfilled his word in the after-time. When the Nymphs had taken the horn, they found it brimful of all manner of luscious fruits, of wheat flour, and butter, and honeycombs. They shook all out, laughing in delight, and one cried, "Here were a feast for the gods, had we but wine thereto!" No sooner said than the horn bubbled over with ruby wine; for this was the magic in it, that it never grew empty, and yielded its possessors whatsoever food or drink they desired.

Couvera or **Kuvera**, in Hindoo mythology the god of riches. As a reward for piety, Brahma gave him the island of Lanka where the roads are covered with gold-dust. Driven therefrom by his brother Ravassa, he established his new capital at Alaka, on the mountain Kelasa. Like Plutus he was deformed;—a leper with 3 legs and 8 teeth, in place of one of his eyes a yellow spot and in his hand he held a hammer.

Crescentia, heroine of a German legend dating as far back as the twelfth century. Her husband during his absence in the wars entrusted her to his brother. The latter tempted her to break her marriage vows. She repelled him with scorn and managed to shut him up in a tower, but the wretch revenged himself by slandering her to her too credulous husband, on whose return she uncomplainingly endured much misery until her innocence was established. In this patience under unmerited misfortune she is the prototype of Griselda.

Criss Kingle, Criss Kinkle or **Kriss Kingle,** a corruption of the German word Christ-Kindlein, which in its turn is the diminutive of Christ-kind, the Christ-child. Hence etymologically it means the "little Christ-child," the representative of the Christmas season in mediæval Germany, the equivalent of the Italian *Bambino* and the French *le bon petit Jesus.*

In Germany the elders feigned to their children that he visited the household on the night before Christmas, leaving presents for deserving juveniles. Later a boy dressed up to represent him made his rounds in the daylight distributing gifts. Eventually the name (now corrupted into Criss Kingle) and the functions of the child-god were transferred to the more robust shoulders of St. Nicholas or Santa Claus.

Cronus (Gr. *Time*), the Saturnus (*q.v.*) of the Romans and in Greek myth the youngest of the Titans, son of Uranus and Ge,—Heaven and Earth. Though of later birth than Zeus into mythology, he was from his first appearance the father of that god. There was no such being in Sanskrit. The Greeks called Zeus the Son of Time and then personified Time and wove a legend around him, —that he dispossessed his father of the government of the world, and was himself dispossessed by the greatest of his sons, Zeus; that he added insult to injury by mutilating his father; that he married Rhea and devoured

his male children one by one as they were born; that his spouse concealed the new born Zeus in a cave and saved him by giving the credulous and omnivorous father a stone to swallow, that because Zeus was spared the Titans made war against their brother and imprisoned him, with Rhea, and that Zeus released the old folks, what time he conquered the Titans. This legend,—the stumbling block of the orthodox Greek, the jest of the skeptic, and the butt of the early Christian controversialist,—is now seen to be a nature myth. Time, the father of the Hours, is likewise their summary destroyer.

Crow, Jim, a typical negro character in that ephemeral but once highly popular form of American drama—generally unpublished and sometimes impromptu—which was known as Negro Minstrelsy. The character was introduced to the stage by Thomas D. Rice, a famous negro impersonator. According to his biographer, E. S. Connor, Rice studied him from an old negro named Jim Cuff owned by one Crow in Louisville, Kentucky, who, according to custom, had taken his master's name.

> He used to croon a queer tune with words of his own, and at the end of each stanza would give a little jump, and when he came down he set his "heel a-rockin'." He called it "jumping Jim Crow." The words of the refrain were:
>
> "Wheel about, turn about,
> Do jes so,
> An' ebery time I wheel about,
> I jump Jim Crow!"
>
> Rice watched him closely, and saw that here was a character unknown to the stage. He wrote several stanzas, changed the air somewhat, quickened it, made up exactly like the old negro, and sang to a Louisville audience. They were wild with delight, and on the first night he was recalled twenty times.—CONNOR.

> Rice went to England and was immediately a chief feature in the London theatrical world.—WM. WINTER.

A different account is given by Laurence Hutton in his *Curiosities of the American Stage.*

Cupid (Lat. *Cupido*), the Roman Eros, son of Venus and god of love. He is also called Amor. He has no place in the religion of the Romans, who adopted the Greek myth into their literature under these names. The most famous of the Roman legends is the story of Cupid and Psyche (see PSYCHE), which forms an episode in *The Golden Ass* of Apuleius (second century, A.D.).

More than once the story of Cupid and Psyche was dramatized by Elizabethan playwrights. Stephen Gosson, as early as 1582, refers to a play on the subject. In the summer of 1600 Dekker, Day, and Chettle were engaged in preparing for Henslowe a play "called the gowlden asse, cupid and siches." A few years later Heywood handled the story in *Love's Mistress.* In recent times the story has been versified by William Morris and Robert Bridges and retold in poetical prose in Walter Pater's *Marius the Epicurean.* A burlesque by F. C. Burnand (1864) is one of many dramatic parodies. Andrew Lang edited a reprint of the first English translation (1566) by William Adlington with a luminous prefatory *Discourse on the Fable.*

> Why vainly strive against the powers above?
> For Cupid's weapons are invincible;
> Your puny powers by those fierce flames he'll dim
> By which he oft has quenched the bolts of Jove,
> And brought the Thunderer captive from the sky
> . . . At his command
> Did fierce Achilles strike the peaceful lyre;
> He forced the Greeks and Agamemnon proud
> To do his will. Illustrious cities, too,
> And Priam's realm he utterly destroyed.
> SENECA: *Octavia,* 806.

That Cupid was blind or blindfolded is a modern idea, no trace of which can be found in the classics. Nor has any earlier authority been found than Chaucer, who in his translation of the *Roman de la Rose* says, "the god of love, blind as stone," but the line is not found in the French original.

Custance (*i.e.*, Constance), heroine of *The Man of Law's Tale,* in Chaucer's *Canterbury Tales* (1388). A daughter of the Emperor of Rome. The fame of her goodness and beauty

reached the ears of the Sultan of Syria, who fell in love with her on the bare report of her surpassing excellence. In order to marry her he consented, with all his head nobles, to receive baptism. At the marriage feast the Sultan's mother wreaked a fearful vengeance on this apostasy. She murdered every Christian except Custance. Her she set adrift in a rudderless boat. Custance reached England and was taken in charge by the lord-constable of Northumberland and Hermegild, his wife, whom Custance converted to Christianity. A young knight whose addresses she had refused murdered Hermegild, and threw suspicion for the crime on Custance. King Alla discovered the truth, sentenced the youth, and married the lady. Once more a mother-in-law disapproved of her, and once more she was set adrift, this time with an infant boy, Maurice. After five years she reached Rome, where King Alla, on a pilgrimage, recognized her and brought her home.

Cutpurse, Moll, the nickname of Mary Frith, a famous thief and harlot who flourished in Queen Elizabeth's reign and is the heroine of Middleton's comedy *The Roaring Girl*. Numerous allusions to her are to be found among the early dramatists.

Cybele, in classic myth, the spouse of Cronos and mother of the Olympian gods. Her cult originated in Phrygia, and early extended to most of the peoples of Asia Minor. By the sixth century B.C., she had been accepted by the Greeks as identical with their own Rhea, the original name for the consort of Cronos, and in B.C. 204 she was introduced into Rome. She rose to great importance under the Empire and survived most of her heathen kin.

As the founder of cities she was represented crowned with a diadem of towers. In Rome she was hailed as the Great Mother of the Gods, *Magnu Deum Mater*. In all her aspects, Roman, Greek and Oriental, she was essentially the same, the symbol of the procreative power of nature, the All-begetter and All-Nourisher. Apollonius Rhodius, *Argonautica*, i, 1098, says that the winds, the sea, the earth and the snowy seat of Olympus were all alike hers. When from her mountains she ascends into the great heavens, the son of Cronus himself gives way before her. Ovid's description of the goddess in *Metamorphoses*, x, evidently suggested to Keats the following lines:

> Forth from a rugged arch, in the dusk below,
> Came Mother Cybele! alone—alone—
> In sombre chariot; dark foldings thrown
> About her majesty, and front death-pale.
> With turrets crowned. Four maned lions hale
> The sluggish wheels; solemn their toothed maws,
> Their surly eyes brow-hidden, heavy paws
> Uplifted drowsily, and nervy tails
> Cowering their tawny brushes.
>
> KEATS: *Endymion*, ii, 639.

Cyclops, in classic myth, a race of one-eyed giants inhabiting the sea coasts of Sicily. Hesiod, *Theogeny*, 264, places their number at three and names them Arges, Steropes and Brontes, or Thunder, Lightning and Thunderbolt. Homer (*Odyssey*, ix) does not specify their number, names their chief Polyphemus (*q.v.*) and describes them as shepherds who fed on human flesh. The Cyclops, according to Hesiod, furnished Zeus with thunder and lightning out of gratitude because he released them from Tartarus. In the end they were killed by Apollo because it was with one of their bolts that Zeus had slain Asclepius.

Cymbeline or **Cunobeline,** a semi-mythical king of Britain whom Shakspear has made the hero of a historical drama. From Hollinshed's *Chronicles* he has taken the names of Cymbeline and his two sons, together with a few historical facts concerning the king, but the story of the stealing of the princes and their life in the wilderness seems to be his own, while all that relates to Imogen is taken directly or indirectly from Boccaccio's *Decameron*, ii, ix.

Cæsar, on a second invasion of the island, was more fortunate. Cymbeline, the nephew of the king, was delivered to the Romans as a hostage

for the faithful fulfilment of the treaty, and, being carried to Rome by Cæsar, he was there brought up in the Roman arts and accomplishments. Being afterwards restored to his country, and placed on the throne, he was attached to the Romans, and continued through all his reign at peace with them. His sons, Guiderius and Arviragus, succeeded their father, and, refusing to pay tribute to the Romans, brought on another invasion.

> There be many Cæsars
> Ere such another Julius. Britain is
> A world by itself; and we will nothing pay
> For wearing our own noses.
> *Cymbeline.*

Guiderius was slain, but Arviragus afterward made terms with the Romans, and reigned prosperously many years.

Cynosura, in classic myth, an Idean nymph, one of the nurses of Zeus. The god placed her in the heavens as the North or Pole Star, the last star in the trail of the constellation of the Little Bear (see ARCTOS). The word means dog's tail. It has passed into current use as a common noun for an object of universal observation.

> Straight mine eye hath caught new pleasures
> While the landscape round it measures.
> . . . . . .
> Towers and battlements it sees
> Bosomed high in tufted trees,
> Where perhaps some beauty lies
> The cynosure of neighboring eyes.
> MILTON: *L'Allegro.*

Cynthia, in classic myth, one of the names of Diana, who was born on Mount Cynthus in Delos. Like Diana, the name is frequently used as a synonym for the moon. Spenser in *Colin Clout's Come Home Again* (1591) and Phineas Fletcher in *The Purple Island* (1633) bestow the name on Queen Elizabeth with special application to the chastity of the Virgin Queen. Raleigh also flatters her in a poem called *Cynthia*, of which a few books have survived. Ben Jonson does the same in *Cynthia's Revels.*

Keats makes Cynthia the heroine of his poem *Endymion* (1888).

Under the name of Cynthia, Sextus Propertius, a Roman elegiac poet (B.C. 50–16), celebrates his mistress Hostia, who was, very frankly, a woman of ill-fame living in luxury at Rome on the proceeds of her infamy. "She has a very real and marked individuality, which her lover is constrained to describe, as he describes his own weakness and infatuation, with the desperate sincerity and truthfulness making the full confession of his life to the world" (W. Y. SELLAR, *Roman Poets of the Augustan Age*, p. 283). He even prides himself on his effeminacy and his unfitness for anything save to love Cynthia and gain her favor by his verses.

Cyrus the Great (died 529 B.C.), founder of the Persian empire, is the hero of many myths, legends and fictions. His birth and early youth are surrounded by mystery. Herodotus (i, 95) mentions four different traditions. The favorite one makes him the son of Mandane, daughter of Astyages, king of Media, and wife of Cambyses, a Persian nobleman. His grandfather, prompted by a dream, caused Cyrus to be exposed at birth; he was suckled by a dog, and brought up by a shepherd. Xenophon's political novel, *The Education of Cyrus* (*Cyropædia*) elaborately sets forth an ideal picture of how a youth should be educated rather than a record of actual fact in the history of this particular youth. It was reserved for Mademoiselle Madeleine de Scudery to harmonize all the various legendary details into an elaborate romance *Artamene ou le Grand Cyrus* (10 vols., 1648–1653). Here Cyrus, son of Cambyses, king of Persia, is exposed in a forest; rescued by shepherds, reared under the name of Artamenes and after a series of marvellous adventures comes into his own, is recognized as the legitimate successor to his father's throne; and finally as King of Persia continues the bewildering exploits of his early youth. He falls in love with his cousin Mandane, whom he repeatedly rescues and ends by marry-

ing. Though nominally an Oriental romance, the whole language and tone are distinctly Louis Quatorze, and the personages can be identified, either actually or colorably, with the author's contemporaries. Thus Cyrus is Louis himself; Sapho is the authoress.

Dryden's dramas, *Secret Love*, *Marriage à la Mode* and *Aurungzebe* (1675), and Banks's *Cyrus the Great*, were all drawn from Scudery's romance.

D

Dædalus, in classic myth, an ingenious artisan of Athens, who constructed the labyrinth at Crete and was the reputed inventor of carpentry and many of its principal tools. His most famous invention, however, was a pair of wings made of feathers and wax, with which he flew across the Ægean Sea, from Crete to Athens, to escape the resentment of Minos. His son, Icarus, who joined in the flight, approached too near to the sun, the wax melted, and he fell into the sea. See MINOTAUR.

Dagobert, a king of France (602–638), famous to this day in French proverbial literature as a dog-lover. "When King Dagobert had dined,' says one apologue, "he made his dogs dine, and when King Dagobert died he said to his dogs, "There is no company so good but one must quit it."

Dagon, the fish god of the Philistines and their chief deity. His relation to Dagan, who is associated with Anu as one of the principal gods of Babylonia, depends upon whether the latter's name is derived from a root signifying fish or corn.

Next came one
Who mourned in earnest, when the captive ark
Maimed his brute image, head and hands lopped off
In his own temple, on the grunsel edge,
Where he fell flat, and shamed his worshipers:
Dagon his name; sea-monster, upward man
And downward fish: yet had his temple high
Reared in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And Accaron and Gaza's frontier bounds.

MILTON: *Paradise Lost*, ii.

Dagonet, Sir, a dwarf, the attendant fool upon King Arthur, who made him a knight with his own royal hands. Dagonet was a greater favorite with his master than with his fellows, for though they cheerfully enlisted his help when they wished to play practical jokes, they were none the less pleased if he also were discomfited in the issue. Once they persuaded him to attack Mark, king of Cornwall, who was an arrant coward. Mark, mistaking him for Lancelot, ran away, but met another knight who at once attacked Dagonet and unhorsed him.

Damocles, a sycophant at the court of Dionysius the elder, tyrant of Syracuse. Disgusted at his fulsome praise of the happiness of princes, Dionysius determined on giving him an object lesson. He arrayed him in all the panoply of royalty and seated him in state at a magnificent banquet. While enjoying this luxury and dignity, Damocles cast his eyes upwards and beheld a naked sword suspended over his head by a single horse-hair.

Let us who have not our name in the Red Book console ourselves by thinking comfortably how miserable our betters may be; and that Damocles, who sits on satin cushions and is served on gold plate, has an awful sword hanging over his head, in the shape of a bailiff, or hereditary disease or family secret.—THACKERAY: *Vanity Fair*, xlvii.

Damoetas, a herdsman in the *Idylls of Theocritus* and the *Eclogue* (Bucolics) of Virgil, hence a common name for a herdsman or rustic in pastoral poetry. Milton, however, applies it to one of the tutors of Christ College, with whom he and Edward King had been associated at Cambridge.

And old Damoetas loved to hear our song.
Lycidas, 36.

Damon, famous for his friendship with Pythias or Phintias, who like himself was a disciple of Pythagoras. A Senator of Syracuse, when Dionysius the elder overturned the republic and was elected king, Damon alone dissented from the vote of his fellow senators. He upbraided the betrayers of his country and denounced the usurper, was seized by order of the latter, attempted to stab him and was condemned to instant death. Pythias obtained for him a respite of six hours, so that he might bid a last farewell to his family, offering himself as a hostage to be imprisoned,—and executed if Damon failed to return at the appointed time. At the precise moment Damon made his reappearance. He had been delayed to the last by the ill-advised act of Lucullus, who slew his horse that he might fail of the appointment. Dionysius was so struck by his loyalty that he pardoned Damon and asked to be made a third in the partnership of friends.

In 1571 the story was dramatized by Richard Edwards; in 1599 by Henry Chettle, and in 1821 by John Banim, always under the name of *Damon and Pythias*. A curious variation occurs in the story of the Emperor and Two Thieves:—*Gesta Romanorum*, cviii.

Damon is a goatherd in Virgil's *Eclogues*, III, and hence the name is often used as a generic one for a rustic, a swain. James Thomson, in *The Season's Summer*, tells the story of two rustic lovers whom he styles Damon and Musidora.

Danæ, in classic myth, daughter of Acrisius, king of Argos. Her father, warned by an oracle that she would bear a son who would put him to death and rule in his stead, sought to nullify the prediction by confining her in an underground chamber lined with bronze like the subterranean treasuries still visible at Mycenæ. Some authorities, however, say she was immured in a brazen tower. Zeus fell in love with the maiden and descended to her in a shower of gold. She gave birth to Perseus, who unwittingly fulfilled the oracle.

Danaus, in classic myth, the twin brother of Ægyptus. Belus, their father, had assigned Libya to Danaus, but fearing his brother and his brother's fifty sons, Danaus fled to Argus with his 50 daughters and there became king. Eventually it was the 50 sons of Ægyptus who on their marriage to the 50 Danaides or daughters of Danaus were slain on the bridal night, with a single exception, Lynceus, who survived to kill Danaus. The Danaides were punished in Hades by being compelled everlastingly to pour water into a sieve.

Daphne (Gr. *laurel*), in classic myth, a nymph vowed to celibacy, loved successively, but unsuccessfully, by Leucippus and Apollo. When the first pursued her in female dress he was slain by order of Apollo. When the god turned pursuer she prayed that she might be changed into a laurel, and either Apollo or Jove granted her prayer. Ovid (*Metamorphoses*) makes Apollo do this of his own motion:

"And if," he cries,
"Thou canst not now my consort be, at least
My tree thou *shalt* be! Still thy leaves shall crown
My locks, my lyre, my quiver. Thine the brows
Of Latium's lords to wreathe, what time the voice
Of Rome salutes the triumph, and the pomp
Of long procession scales the Capitol.
Before the gates Augustan shalt thou stand
Their hallowed guardian, high amid thy boughs
Bearing the crown to civic merit due:—
And, as my front with locks that know no steel
Is ever youthful, ever be thine own
Thus verdant, with the changing year unchanged!"

Apollo's decree was obeyed. Supremacy especially in any art patronized by him was formerly rewarded by a wreath of laurel or bay leaves. Hence also the word laureate.

Phœbus, sitting one day in a laurel tree's shade,
Was reminded of Daphne, of whom it was made,
For the god being one day too warm in his wooing,

She took to the tree to escape his pursuing;
Be the cause what it might, from his offers she shrunk
And, Ginevra-like, shut herself up in a trunk.
J. R. Lowell: *A Fable for Critics.*

Daphnis, in classic myth, a beautiful young Sicilian shepherd, son of Hermes, a favorite of Pan and Apollo and the alleged inventor of bucolic poetry.

Daphnis, hero of *Daphnis and Chloe,* a pastoral romance written by Longus, a Greek sophist of the fourth century; rendered into French by Amyot in 1559, and thereafter translated into most European languages. Daphnis and Chloe, boy and girl, are each exposed in infancy and found and brought up by shepherds in neighboring huts. They feed their flocks together and when they reach adolescence are inflamed by a mutual passion which neither comprehends, but which affords strange delight to both. First Daphnis and then Chloe are carried off by pirates. Each rescues the other in turn and they go back to the life of ignorant innocence, diversified by occasional adventure. Finally Lycenion, a married woman, inducts Daphnis into the mystery of human passion. But he plays Joseph to the Mrs. Potiphar of a certain Gnathon, and respects the innocence of Chloe. Ultimately the two lovers are restored to their respective families, are regularly betrothed and married and return to a happy domestic life in the country.

Darnant, in the mediæval prose romance *Perceforest,* a magician who inhabited an enchanted forest. King Perceforest attacked him there single-handed and drove him to the gate of a delightful castle. Here as the victor's hand was raised to slay, Darnant transformed himself into the semblance of the king's wife, Idorus. When Perceforest would have embraced her, he received a blow that nearly stunned him, but recovering, he cut off the magician's head. The wood ever after retained the name of Darnant's Forest. It was here that Merlin, according to the romance of *Lancelot du Lac,* was confined by Nimue, his mistress. Possibly the idea of this forest was copied from that of Marseilles, which Cæsar in Lucan's *Pharsalia* is made to hew down. In its turn it suggested the enchanted forest in Tasso's *Rinaldo.* Like Perceforest, Rinaldo surmounts all the arts of necromancy, including the appearance of a demon who assumes the guise of the beautiful Armida, and momentarily stays his arm.

Davus, in ancient Latin comedy, an alternate name with Tranio for the home-born servant whose interests are identical with those of the house, and who is almost as much the possessor as the property of his master. He is a figure belonging entirely to the old world, though Molière imitated him in his Scapius and Sganarelles, under the naive impression that a classic model must always be right. Even the supernatural cleverness which belongs to the Davus type is the cleverness of an inferior race, from which no scruples or higher sentiments are expected, and whose lying, stealing and chicanery of all kinds are natural,—tricks to be laughed at rather than regarded with moral disapproval.

Death (Gr. *Thanatos;* Lat. *Mors*) was frequently personified in classic and mediæval legend and literature. In classic myth he is the son of Night and the brother of Sleep. Hercules and Sisyphus both had encounters with him. In Euripides's play *Alcestis,* Heracles, learning of the burial of the heroine, goes down into the underworld and wrests her from the very arms of Thanatos. After cracking a few of his ribs Sisyphus fought for his own life against the same grisly apparition. When Thanatos claimed him he simply clapped Death into fetters. No one died until Ares released him and delivered Sisyphus into his custody. Not even yet had the wily Greek reached the end of his resources. He had instructed his wife not to offer the usual sacrifices to the dead. He now complained to Hades of this omission and obtained permission to visit the upper world

and expostulate with Merope. It took all the strength of Hermes to restore him to the shades. Sisyphus found many imitators in mediæval folklore. Beppe in a Venetian myth, secures Death in a bag and keeps him there for 68 months. An inn-keeper in a Sicilian tale did even better. He corked Death up in a bottle until gray beards became the only facial wear. Forty years was the period during which another Sicilian, a monk, retained Death in his pouch. Grimm's *Tales* furnishes a German parallel, one Gambling Hensel, who kept Death up a tree for 7 years. G. W. Dasent found a Norse parallel in the tale of the Master Smith.

In the Coventry Miracle plays Mors appeared upon the stage in all the horrors of worm-eaten flesh and snake-enwrithed ribs. "I am Death, God's messenger," he announced. In the opening scene of *Everyman*, the Almighty asks, "Where art thou Death, thou mighty messenger?" whereupon Death appears and is sent forth upon his mission to man's representative. Raleigh's apostrophe, "Oh, thou Eloquent, Just and mighty Death," is one of the most impressive bits of Elizabethan prose (see also *Don Quixote*, II, Ch. xxxvii). In the time of Chrysostom the New Year festivities of Byzantium included a Masque of Death which may have been the germ of the Danse Macabre or Dance of Death of a later age.

Deborah, an Old Testament prophetess who freed her country from the yoke of Sisera, the Canaanitish king (Judges iv and v). Josephus, *Antiquities of the Jews*, adds some details to the Biblical narrative. Deborah summoned Barak to strike against the oppressor, and prophesied victory; he collected an army, but when his men saw their chariots, "they were so frightened," says Josephus, "that they wished to march off, had not Deborah commanded them to fight that very day." Her prophecy was fulfilled. The Canaanites were put to flight and their king, seeking refuge in Jael's tent, was by her slain in his sleep.

Deidamia, daughter of Lycomedes (*q.v.*), king of Scyrus.

Deirdre, in Irish myth, the daughter of Phelim, beloved by Naisi (*q.v.*).

Dejanira, in Greek myth, daughter of Œneus and wife of Hercules. She inadvertently caused the death of the hero by sending him a shirt steeped in the poisoned blood of Nessus under belief that it would act as a love charm. On hearing that Hercules had burnt himself to death to escape from the consequent torture, she killed herself.

Delphi, a small city on the southern side of Mount Parnassus in Greece, seat of the most famous oracle of antiquity. The legend attributes its foundation to Apollo himself. Assuming the shape of a dolphin (Gr. *delphin*), he appeared to certain mariners in the Ægean Sea, and with the aid of winds divinely controlled drove their vessel to a harbor near the chosen spot, a cave under the mountain. Here he revealed himself and appointed the mariners his priests. Hence the place was named Delphi, and he himself was called the Delphian Apollo. Thereafter the dolphin was associated with musicians and poets, as in the myth of Arion. See also PYTHONESS.

Demeter (the Ceres of the Romans) was one of the great divinities of the Greeks,—the patron of agriculture, presiding over seedtime and harvest, who fostered the growth of fruits and cereals. She was the daughter of Cronos and Rhea, and, by her brother Zeus, the mother of Persephone. Zeus, without Demeter's knowledge, betrothed Persephone to Hades, who carried her off in his chariot while the unsuspecting maiden was gathering flowers in the Nysian plain. Refusing to be comforted, Demeter donned a dark robe and wandered, torch in hand, for 9 days and nights seeking her daughter. On the 10th day she learned from Helios that Persephone was the queen of Hades and in her sorrow and anger she refused to return to Olympus. Vainly the husbandman toiled, not a seed came up from

the earth, not a blossom burgeoned on the trees. Zeus, convinced that everything must perish unless Demeter were appeased, sent Hermes to fetch Persephone from the under world. Hades relinquished her after giving her pomegranate seeds to eat. Mother and daughter returned to Olympus, but inasmuch as the latter had eaten in the lower world she was obliged to spend one-third of every year with Hades. Persephone evidently personified the cereals, who for a portion of the year remain as seed in the bowels of the earth, and later sprout above the surface to give nourishment to man and beast. Later philosophers added a more mystic meaning,—the burial of the body of man and the resurrection of the soul. The Athenians claimed that agriculture originated in their country and that Triptolemus (*q.v.*) of Eleusis, the favorite of Demeter was the inventor of the plough and the pioneer in sowing corn. Every year at Athens the festival of the Eleusinia was celebrated in honor of mother and daughter. The Romans received from Sicily the worship of Demeter, whom they renamed Ceres, while her festivals were known as Cerealia. Etymologically the word Ceres in Latin stands for corn, while Demeter in Greek means Mother Earth. The goddess is represented in art crowned with a wheat measure and bearing a horn of plenty filled with wheat-ears. Two famous modern poems in which she appears are Tennyson's *Demeter and Persephone*, and Swinburne's *At Eleusis*.

Demodocus, in Homer's *Odyssey*, a bard who entertained King Alcinous and his guests by singing the loves of Mars and Venus and the stratagem of the wooden horse which enabled the Greeks to enter Troy.

Then sing of things that came to pass
When Nature in his cradle was;
And last of kings and queens and heroes old,
Such as the wise Demodocus once told
In solemn songs at King Alcinous' feast.
While sad Ulysses' soul and all the rest
Are held, in his melodious harmony,
In willing chains and sweet captivity.

MILTON: *Vacation's Exercise* (1627.)

Demogorgon, called also Great Gorgon, in later classical mythology, a mysterious divinity associated with darkness and the underworld but quite distinct from the Gorgon or Medusa. Boccaccio gives a detailed account of him in his *Genealogia Deorum*. The very mention of his name boded terrific consequences, hence among the ancients Lucan and Statius only are bold enough to utter it. When Spenser would emphasize the daredevil audacity of his aged magician, *Faërie Queene* I, xxxvii, he says:

A bold bad man! that dared to call by name
Great Gorgon, prince of darkness and dead night;
At which Cocytus quakes and Styx is put to flight.

Faërie Queene I, xxxvii.

In Canto IV, ii, of the same poem, Spenser says, "he dwells in the great abyss where the three fatal sisters dwell." On the other hand, Ariosto, who describes him as the tyrant of the elves and fairies, makes him inhabit a gorgeous palace in the Himalayas, where every five years he summoned them to appear before him and give account of their deeds.

Demophoon, in classic myth, son of Celeus and Metanira. He was nursed by Demeter, under whose care he grew up glorious in beauty. Every night she bathed him in fire to make him immortal, but the spell was broken when his mother screamed with terror at catching sight of him in the fiery bath. Some accounts say that Demeter allowed the child to be consumed in the flames, others that he grew old and died like his fellows.

Dercetes or **Derceto,** also called Atergato, a Syrian goddess. mother of Semiramis through an illicit amour with a mortal. Ashamed of her frailty, she killed her lover, exposed her child, and leaped into a lake near Ascalon, where she was changed into a fish. She seems to have been the original mermaid of art and literature. "I have seen in Phœnicia," says Lucian, "a statue of this goddess of a very singular kind. From the middle upwards it represents a

woman, but below it terminates in a fish." See also OVID, *Metamorphoses*, IV, ii.

Deucalion, the classic analogue of the Biblical Noah, whose story is told at length in Ovid's *Metamorphoses*, I. He was a son of Prometheus and Clymene, and king of Pythia in Thessaly. He and his wife Pyrrha alone survived the deluge sent by Zeus (Jupiter) to destroy the race of degenerate men. On the advice of his father he had built a ship in which the couple floated in safety during the nine days' flood, grounding at last on Mount Parnassus in Phocis. The oracle of Themis advised them to renew the race by covering their heads and throwing the bones of their mother behind them. They rightly interpreted this as meaning the stones of the earth. So they threw them behind and from those thrown by Deucalion there sprang up men, from those thrown by Pyrrha, women. Deucalion then settled at Opus or Cygnus and became by Pyrrha the father of Hellen, Amphictyon and others. Ovid's description of the renewal of man on earth is famous. He tells how Deucalion and his wife

With veiled head and vest ungirt,
Behind them, as commanded, fling the stones.
And lo!—a tale past credence, did not all
Antiquity attest it true,—the stones
Their natural rigour lose, by slow degrees
Softening and softening into form; and grow,
And swell with milder nature, and assume
Rude semblance of a human shape, not yet
Distinct, but like some statue new-conceived
And half expressed in marble. What they had
Of moist or earthy in their substance, turns
To flesh:—what solid and inflexible
Forms into bones:—their veins as veins remain:—
Till, in brief time, and by the Immortals' grace,
The man-tossed pebbles live and stand up men,
And women from the woman's cast revive.
Metamorphoses, I.

Diana, an ancient Italian divinity whom the Romans identified with the Greek Artemis, borrowing for the purpose her attributes and her legends. The worship of the primitive Diana as goddess of the moon was said to have been introduced into Rome by Servius Tullius, sixth king of that city, but it was probably derived from Egypt, with the Isis who may have suggested her. Cicero mentions three goddesses of this name. The first was the daughter of Jupiter and Proserpine, the second of Jupiter and Latona, the third of Upis and Glauce. Strabo mentions a fourth Diana, surnamed Britomartis, daughter of Eubalus, who is linked to the Greek Artemis by her fondness for the chase. Her chastity was inviolable and she was impervious to the arrows of Cupid.

Hence had the huntress Dian her dread bow,
Fair silver-shafted queen, for ever chaste,
Wherewith she tamed the brindled lioness
And spotted mountain pard, but set at nought
The frivolous bow of Cupid; gods and men
Feared her stern frown, and she was queen of the woods.
MILTON.

In the Middle Ages, Diana survived (sometimes under her alternative name of Hecate) as the queen of the witches.

Grillandus, Pipernus, and in fact almost all the writers on witchcraft of the sixteenth century, basing their statements partly on the confession of innumerable witches, and partly on old chronicles, inform us that all those latter declared that they meet at the Sabbath to worship, not the devil, but Diana and Herodias. . . . The Herodias in question was vastly older than the danseuse of the New Testament, having been an ancient Shemitic duplicate of Lilith, who in turn, as queen of all sorcery, was a counterpart, or the same with the true Diana, the sovereign of the night—the cat-queen, who drove the starry mice, the Hecate ancestress of the German Hecse—Hexe—or witches. Diana was in fact specially adored by all sorceresses—in Egypt as Bubastis, in Italy by her own name—as their mistress and ruler, and is well known as such to this day.—CHARLES G. LELAND. Note to his translation of Heine's *The Goddess Diana.*

Diana, titular heroine of a pastoral romance (1560), written in Spanish by the Portuguese George de Montemayor,—the most successful of all the imitations of *Daphnis and Chloe.*

Sireno, a shepherd, returns to the shores of the Esle in Leon to visit the spot where he had loved and lost the fair Diana. A wily magician, it

seems, had snatched her away from him and she is now the wife of the unworthy Delio. Sylvanus, another shepherd, accosts him. He, too, had once loved Diana and had been rejected by her. The two former rivals mingle their tears together. Later they together quaff the waters of an enchanted stream which makes them oblivious to their former love. Silvanus marries a shepherdess named Silvania. All this is but a frame for a number of tales recited by swains and lasses. Montemayor left his pastoral unfinished, but it was rounded out, in a sequel by Gaspar Gil Polo, with the death of Delio and the reunion of Sireno and Diana.

Lope de Vega assures us that the heroine was a real personage who resided at the village of Valence near Leon. It is added that Philip III and Margaret, his consort, attracted by the lady's fame visited her in her old age.

Dianora (in Boccaccio's *Decameron*, x, 5), wife of Gilberto of Friuli, with whom Ansaldo falls in love. To rid herself of his importunities she swears that she will never yield to him until he could make her garden in midwinter as gay with flowers as it was in summer. Ansaldo by the aid of a magician succeeds in performing the feat. Gilberto insists that his wife shall redeem her word, but Ansaldo, not to be outdone in generosity, declined to take advantage of her oath. Thereafter the three dwelt together in honor and amity. Chaucer has versified this story in *The Franklin's Tale*, changing Dianora's name to Dorigen.

Beaumont and Fletcher dramatized Chaucer's story in a one act play *The Triumph of Honor*. They preserve the name Dorigen, though the husband is Sophocles, Duke of Athens, and the lover is Martius, a Roman general. The supposed miracle is achieved by Valerius, brother of Martius.

Boccaccio's tale was also utilized by Bojardo in the *Orlando Innamorato*, Canto XII. In this version Tisbina, wife of Iroldo, a Babylonian knight, seeks to rid herself of the importunities of Prasildo by sending him to Barbary, where, from a magic garden, he shall seize a golden branch whose blossoms are pearls and whose fruit is emeralds. Prasildo succeeds and in this case, despite his protests, he ends by taking the lady, while the husband leaves Babylon forever.

Diego de Marcilla, hero of a semi-historical legend still famous in Spain as the *Lovers of Teruel*. Diego and Isabella de Segura were in love; he left her to win fame and fortune against the Saracens, she pledging her faith for five years. The time being up she was forced into a marriage with Azagra. On the wedding day Diego returned, secreted himself in the bridal chamber, noted that the bride refused to admit the bridegroom to her bed and, seeking himself to win her, died when he, too, failed. At the funeral of Diego, Isabel appeared, heavily veiled, rendered him in death the kiss she had refused him in life and expired on his corpse. Their bodies were buried together in the church of San Pedro, and now repose in the cloister, where this inscription is engraved upon the stone wall:

> Here are deposited the bodies of the famous Lovers of Teruel, Don Juan Diego de Marcilla and Dona Isabel de Segura. Dying in 1217, they were transferred hither in 1708.

Dido (sometimes called Elissa), the reputed founder and first queen of Carthage. After Pygmalion, her brother, had murdered Acerbas, at once her uncle and her husband, she sailed from Tyre with all the latter's wealth to Africa. Here having bargained for as much land as a bull's hide would cover, she strategically cut the hide into strips and with them surrounded a spot whereon she built a citadel called Byrsa, *i.e.*, bull's hide. The city of Carthage grew around this citadel. According to the original legend Dido had vowed eternal fidelity to her husband and when she found she could not escape from the wooing of her powerful neighbor, King Hiarbas, she erected a funeral pile on which she stabbed herself in

presence of her people. Virgil introduces her into the *Æneid*, Book IV, and makes her fall in love with Æneas on his arrival in Carthage, despite the fact that there was an interval of three centuries between the capture of Troy (B.C., 1184) and the foundation of Carthage (B.C. 853). In this episode Virgil is the most modern of all the classic poets. He paints the passion of love as Byron and Sir Walter Scott have painted it. He describes a daring and voluptuous woman giving up her whole soul to a guilty passion for a man who only toys with her for a moment, knowing all the time that he must shortly desert her, and apparently reckless of the certainty that his treachery will break her heart. The beginning and rapid growth of Dido's love, her indifference to everything which formerly occupied her attention, her vain struggles with herself, her dawning suspicions of her lover and her agony of rage and grief when the truth is at last brought home to her, are astonishingly modern. It is the departure of Æneas which makes her mount the funeral pyre. Ovid in the *Heroides* accepts the story as Virgil told it, and makes Dido write a letter alternately appealing to the pity and denouncing the perfidy of her Trojan lover.

Chaucer in the *House of Fame*, 375, tells us that he had an ambition to turn the story of Dido into English:

> But all the manner how she deyde,
> And all the wordes that she sayde,
> Whose to knowe it hath purpos
> Read Virgil in Æneidos,
> Or the Epistle of Ovyde,
> What that she wroot or that she dyde
> And, nere hit to long to endyte
> By God I wolde here wryte.

Yet he actually gives the story here at some length (ll. 140–382), and fulfils his original intention at greater length in the *Legend of Good Women*.

Dido is the heroine of numerous modern tragedies and burlesques. The most famous of these are *The Tragedie of Dido Queen of Carthage* (1594), by Christopher Marlowe and Thomas Nash *Dido and Æneas* (1680), an opera by Thomas D. Urfey and Nahum Tate, music by Purcell; *La Didone Abbandonata* by Metastasio (1724); *Didon*, an opera (1703) by Marmontel, and *Dido*, a burlesque (1860) by F. C. Burnand.

Dietrich von Bern, a favorite character in mediæval German legend, identified with Theodoric, king of the Eastern Goths (454–526) who held his court at Verona (Bern) after his defeat of Odoacer, and became sole ruler in Italy when he slew that rival at a banquet in March, 493. His reign was beneficent and he has passed into history as the Italian counterpart of the British Alfred. But not alone in Italy was he revered. The entire Teutonic race made his glory their own, and in all the German lands his legendary deeds became the theme of romance and song. The mythical Dietrich of Bern, however, is a very different being from the Theodoric of history. He is described as the vassal of Attila (Etzel) and the foe of Ermanaric (Odoacer). His birth and death are mysterious. Offspring of a spirit, he disappears at last on a black horse, hence his connection with the legend of the Wild Huntsman. His adventures are told at length in the 13th century Norse saga, *Thidhreks konungs af Bern*, mainly compiled from German sources, and he figures in the great mediæval German epics, the *Nibelungenlied* and the *Rosegarden at Worms*. He also appears frequently in Danish folk songs which celebrate the story of the Volsungs.

The only foeman really worthy of Dietrich's steel was Siegfried. In the 13th century poem, *The Rosegarden at Worms*, Kriemhild has placed the titular garden under the care of Siegfried, her betrothed, with eleven others, and boasts that there is not another dozen of such knights in the world. Dietrich of Bern takes up the challenge. The preliminaries are soon arranged. There are to be 12 successive duels, each challenger being expected to find his match. The reward is a crown of roses and a kiss from Kriemhild. One after another the lady's champions are unhorsed until at last it comes to the turn of

Dietrich and Siegfried. At first Dietrich is badly worsted,—the great reputation of the dragon-slayer has unnerved him. But one of his knights, knowing his inflammable temper, whispers into his ear the false information that his friend Hildebrand has been slain. Then he bursts into one of his terrible passions, belches out fire and flame that melt the horny side of Siegfried, and presses so fiercely upon him that Siegfried turns and flies and might have lost his life but that Kriemhild, forgetting her pride, rushes forward and throws her veil over him and so ends the combat. In the same poem Dietrich is successful in the defeat and capture of Laurin (*q.v.*), king of the dwarfs.

Diogenes, the cynic philosopher of Athens (413–323), figures in John Lyly's comedy *Alexander and Campaspe* (1581). Fleay suggests that in this character Lyly personified himself. Tom Taylor in 1849 produced an extravaganza entitled *Diogenes and his Lantern; or A Hue and Cry after Honesty.*

Diomed, a famous hero of Irish myth, the son of Dowd, hence often styled O'Dowd. He is one of the train of Fionn, and the latter's unintentional rival for the hand of Grania, daughter of Cormac. Finding that the maiden loves him and not his master, he elopes with her. The legends delight in telling of the strength, strategy and cunning he exhibits in evading or crushing his pursuers,—being greatly aided by the fact that he could put a javelin under his foot and sail upward and onward through the air. Finally he was slain by a wild boar. Grania was forced to marry Fionn.

Diomedes, hero of a legend told by St. Augustine in *De Civitate Dei,* which also forms Tale CXLVI of the *Gesta Romanorum.* He was a pirate who infested the seas around Greece until captured by command of Alexander. The monarch asked him how he dared to molest the seas. "How darest *thou,*" replied he, "molest the earth? Because I am master only of a single galley, I am determined a robber; but you, who oppress the world with huge squadrons, are called a king and a conqueror. Would my fortune change, I might become better; but as you are the more fortunate, so much are you the worse." "I will change thy fortune," said Alexander, "lest fortune should be blamed by thy malignity." Thus he became rich; and from a robber was made a prince and a dispenser of justice. Mrs. Barbauld has expanded this story in her *Evenings at Home.*

Dionysius (B.C. 430–367) began life as a clerk in a public office; at 25 years of age was appointed general of the army at Syracuse, and for 38 years thereafter ruled the state with an iron hand. He has been painted in odious colors by historians and figures still more unpleasantly in legend and drama.

One of his devices curiously anticipated the modern dictograph:

> Dionysius, the tyrant of Sicily, had a dungeon which was a very curious piece of architecture: and of which, as I am informed, there are still to be seen some remains in that island. It was called Dionysius's Ear, and built with several little windings and labyrinths in the form of a real ear. The structure of it made it a kind of whispering place, but such a one as gathered the voice of him who spoke into a funnel, which was placed at the very top of it. The tyrant used to lodge all his state criminals, or those whom he supposed to be engaged together in any evil designs upon him, in this dungeon. He had at the same time an apartment over it, where he used to apply himself to the funnel, and by that means overhear everything that was whispered in the dungeon.—ADDISON: *Spectator,* No. 439.

Dioscuri (Gr. *Sons of Zeus*), in classic myth the famous twins Castor and Pollux, born from Zeus's intrigue in the form of a swan with Leda. Homer, however, says they were the lawful children of Leda and Tyndareus, king of Lacedæmon, who were likewise the parents of Helen. When Helen was carried off by Theseus the twins rescued her. They took a prominent part in the expedition of the Argonauts. Some accounts make Pollux alone immortal. When the twins were set upon by Idas and Lynceus, Pollux slew Lynceus, but

Castor was slain by Idas, who in turn was struck down by a thunderbolt from Zeus. At the request of Pollux, Zeus allowed him to share his brother's fate, living alternately one day in the shades below, another in the heavens above. Other accounts place both twins among the stars as Gemini. Horace describes them as *Fratres Helenæ, lucida sidera* ("Brothers of Helen, clear shining stars"). Whenever they appeared they were seen riding on magnificent white steeds. The Great Twin Brethren, as Macaulay calls them in his *Battle of the Lake Regillus*, decided the day at Regillus. Armed and mounted, they had fought at the head of the legions of the commonwealth, and had afterwards carried the news of the victory with incredible speed to the city. The well in the Forum at which they had alighted was pointed out.

When they drew nigh to Vesta
They vaulted down amain,
And washed their horses in the well
That springs by Vesta's fane,
And straight again they mounted
And rode to Vesta's door,
Then like a blast, away they passed
And no man saw them more.

Dis, in classic myth, an alternative name for Pluto, and hence for the lower world. It is frequently used by English poets in both senses, and is even applied to the Christian hell.

From the pale horror of eternal fire
Am I sent with the wagon of black Dis.
BARNES: *The Devil's Charter* (1607).

Dante gives the name the city of Dis to the abode of Lucifer in the ninth circle of Hell.

Dismas or **Dysmas,** in the apocryphal gospels, the name usually given to the penitent thief who suffered with Christ on the cross. Longfellow, however, in *The Golden Legend*, calls him Titus, and the impenitent thief Dumachus. The latter is more usually known as Gesmas or Gestas.

Dives, the name popularly given, though without any Scriptural warrant, to the rich man in Christ's parable of the Rich man and Lazarus (Luke xvi). The mistake is easily explained. Dives in Latin means "the rich man," hence the name of the parable, translated into Latin, was "Dives et Lazarus," and the ignorant readily conceived that the first word was a proper name like the last.

Lazar and Dives liveden diversely
And divers guerdon hadden they thereby.
CHAUCER.

Dodona, in Epirus, the most ancient oracle of the Greeks. It was founded by the Pelasgians and dedicated to Zeus. The will of the god was declared by the wind rustling through oaks or beech trees or knocking together brazen vessels suspended from their branches. These sounds were interpreted by old women. The Greek word peliæ means either old women or pigeons. Hence a legend that Zeus gave his daughter Thebe two black pigeons endowed with human speech. One flew into Libya and gave the responses in the temple of Ammon, the other into Epirus where it performed a similar function as Dodona.

Dom-Daniel, a cave in the neighborhood of Babylon, fabled to be the retreat where the prophet Daniel instructed his pupils during the reigns of Nebuchadnezzar and Belshazzar, and later peopled by legend and tradition with ghostly inhabitants. The name was subsequently transferred to a public school for magic established at Tunis, a not very pretentious affair in reality but magnified by popular superstition into an immense subterranean cavern, or a series of caverns "under the roots of the ocean." According to a story, the *History of Maugraby*, in the *Continuation of the Arabian Nights*, this mysterious structure was founded by Hal-il-Maugraby, completed by his son Maugraby, and utterly destroyed by Prince Habed-il-Rouman, son of the Caliph of Syria. It had four entrances, each reached by a staircase of 4000 steps, and sorcerers and enchanters and all other dealers in the black art were expected to do homage there to Zatanai, or Satan, at least once a year.

Dominic, St. (1170–1221), the Spanish founder of the order of Dominicans. They loved to derive their name from *Domini canes, i.e.*, the dogs of the Lord. In support of this etymology a legend grew up that before his birth Dominic's mother, Joanna Guzman, dreamed that she would bring forth a dog with a burning torch in his mouth that would set the world aflame. Dominic's birthplace was Calloroga, near the Gulf of Gascony.

> And there was born
> The loving minion of the Christian faith,
> The hallow'd wrestler, gentle to his own,
> And to his enemies terrible. So replete
> His soul with lively virtue, that when first
> Created, even in the mother's womb,
> It prophesied. When, at the sacred font,
> The spousals were complete 'twixt faith and him,
> Where pledge of mutual safety was exchanged,
> The dame, who was his surety, in her sleep
> Beheld the wondrous fruit, that was from him
> And from his heirs to issue. And that such
> He might be construed, as indeed he was,
> She was inspired to name him of his owner,
> Whose he was wholly; and so call'd him Dominic.
>
> DANTE: *Paradise*, xii.

Donati, Gemma, the lady whom Dante married, a member of one of the most powerful Guelph families. Giannozzo Manetti says she was "admodum morosa," and he likens her to Socrates's Xantippe. Boccaccio in his life of Dante endorses Manetti and says literary men should never marry. In the last lines of *The Prophecy of Dante*, Byron, accepting these authorities and obviously suggesting his own matrimonial infelicities as being analogous to Dante's, makes the Italian cast a longing eye upon Florence:

> My all inexorable town,
> Where yet my boys are, and that fatal She
> Their mother, the cold partner who hath brought
> Destruction for a dowry—this to see
> And feel, and know without repair, hath taught
> A bitter lesson; but it leaves me free:
> I have not vilely found, nor basely sought,
> They made an Exile—not a Slave of me.

There is nothing in the *Divina Commedia*, or elsewhere in his writings, to justify the common belief that Dante was unhappily married, unless silence may be taken to imply dislike and alienation. But with Byron, as with Boccaccio, "the wish was father to the thought," and both were glad to quote Dante as a victim to matrimony.

Doolin of Mayence, hero and title of a fifteenth century romance of chivalry first printed at Paris in 1501. A son of Sir Guyon and a mighty huntsman he had disappeared from the world after killing a hermit in mistake for a stag. In consequence Guyon's wife had been accused of murdering her husband, and all their sons save Doolin had been put to death. Doolin discovers that his father has condemned himself to lifelong penitence in the hermit's cell, is brought up by him, and when of proper age rescues his mother and becomes ruler of Mayence. He alternately fights against and with Charlemagne. Under the latter's banner he conquers the sultan of Turkey and the king of Denmark, winning the betrothed of the first and the kingdom of the latter. He was the grandfather of Ogier the Dane.

Doon or **Divoun,** emperor of Almayne or Germany in the romances concerning Sir Bevis of Hampton, may be identified with the Emperor Otto the Great, who was contemporary with the English king Edgar of the story.

Dory, John, titular hero of a popular song dating back to the fourteenth century. He was a piratical French captain (his real name, it has been suggested, was Jean Doré) who made an agreement with the king of France to capture and bring to Paris the crew of an English ship. He not only failed, but was himself taken prisoner by the first English ship he ran across. The king was John, who lost the battle of Poictiers and died a prisoner in England. The captain of the victorious ship was Nicholas, a Cornishman. Both words and music are given in *The Deuteromelia* (1609). An early reference to it may be found in *Gammer Gurton's Needle*, Act II (1575). Other references abound in Elizabethan literature. In Beaumont and Fletcher's *Chances*, Antonio

insists that *John Dory* be sung while his wound is being dressed:

I'll have John Dory
For to that warlike tune I will be opened.

Douglas, Margaret, heroine of an old Scotch ballad *The Douglas Tragedy*. Eloping with Lord William, the fugitives are pursued by her father and seven brothers. Lord William, hard pressed, alights from his horse and kills the seven brothers, but at her behest spares Lord Douglas. He rides on with Margaret and reaches his own castle, but dies of his wounds before midnight. The lady dies before dawn and they are buried together, she under a rosebush and he under a briar:

But by and rade the Black Douglas
And now, but he was rough!
For he pulled up the bonnybriar
An flang't in St. Marie's Loch.

Drachenfels (Dragon's Rock), the name of a huge castle, now in ruins, standing on the summit of one of the Siebengebirge (Seven Mountains), an isolated group of volcanic hills on the right bank of the Rhine between Remagen and Bonn. The legend runs that in one of the caverns of the rock dwelt the dragon which was slain by Siegfried, the hero of the *Nibelungen Lied*. Hence the *vin du pays* is called *Drachenblut*.

The castled Crag of Drachenfels
Frowns o'er the wide and winding Rhine,
Whose breast of waters broadly swells
Between the banks which bear the vine;
And hills all rich with blossomed trees,
And fields which promise corn and wine,
And scattered cities crowning these,
Whose far white walls along them shine,
Have strewed a scene, which I should see
With double joy wert *thou* with me.
BYRON: *Childe Harold*.
Song after stanza lv of Canto III.

Dragon. See WORM.

Dragon of Wantley, in the burlesque ballad of that name preserved in Percy's *Reliques*, a monster who devoured trees and houses and lovely dames at a gulp. More of More Hall, a doughty knight, procured a suit of armor bestudded with long sharp spikes, hid in a well which the dragon visited when thirsty, and kicked him in the mouth,—where alone he was mortal. Under the same title and on the same subject Henry Carey produced (1737) a burlesque opera with music by J. F. Lampe.

Drum, John, a name frequently used by Elizabethan dramatists in the phrase "John Drum's entertainment." Stanihurst's explanation is as good as any: "Tom Drum, his entertainment, which is to hale a man in by the head and thrust him out by both the shoulders."

Oh, for the love of laughter, let him fetch his drum; he says he has a stratagem for it: when your lordship sees the bottom of his success in 't, and to what metal this counterfeit lump of ore will be melted, if you give him not John Drum's entertainment, your inclining cannot be removed.—SHAKSPEAR.

Durandal or **Durandina,** respectively the French and the Italian names for the magic sword with which Roland (It. *Orlando*) performs deeds of derring-do. Turpin explains its name as a corruption of *dur coup en donne* ("it gives hard blows"). The Italian romancers feign that it originally belonged to Hector, that it came into the possession of Queen Penthesilia, from whom it was handed down through her descendants to the Saracen Almontes whom Orlando slew. A fellow Paynim, Gradasso, king of Sericana, swore to recover it from the Christian dog and actually succeeded in securing it for a period, but was eventually slain for his temerity. According to the French romances Roland, just before his death, hewed out a mighty pass in the Pyrenees with this sword. Then dying he threw it in a poisoned stream. Nevertheless a sword is exhibited at Rocumadour, in the department of Lot (France), which, visitors are assured, is the identical sword of Roland. His spear is shown in the Cathedral of Pavia.

Durandante, in the ancient ballads of Spain, one of the paladins of Charlemagne who was slain with Roland at Roncesvalles, and expired in the arms of his cousin Montesinos. Cervantes introduces him into *Don Quixote*, in the famous adventure in the cave of Montesinos.

Duval, Claude, a famous highwayman, hanged at Tyburn, January 21, 1670. His adventures form the subject of a number of ballads and chap books.

A Frenchman by birth, he came over to England as valet to the Duke of Richmond, but leaving that nobleman's service to take to the road, he soon became famous for gallantry and recklessness. He once stopped a lady's coach in which there was a booty of £400, took out only £100 and suffered the fair owner to ransom the rest by dancing a coronate with him on the heath. He was arrested while overcome by wine. Ladies of high rank visited him in prison and tearfully interceded for his release. But Judge Morton sternly informed the king that he would resign if a pardon were granted. Duval's body was buried in Covent Garden Church. His epitaph begins:

Here lies Du Vall: Reader if male thou art,
Look to thy purse, if female, to thy heart.

E

Eberhard, Emperor of Würtemberg from 1344 to 1392, is famous in legend and romance as the "Quarreller," (*Der Greiner*), and also as the "Weeper of Würtemberg." Under the first nickname he appears in a ballad by Schiller, under the latter in a picture by Ary Scheffer now in the Corcoran Gallery at Washington, each complementary to the other. Schiller tells us how his son Ulrich, to win back the paternal approbation which had been noisily forfeited by his defeat at Reutling (1377), rushed into the thick of the conflict at the victory of Döfflingen (1388) and died in the hour of triumph. His followers spent the night in joyous revelry,

And our old Count,—what doth he?
Before him lies his son.
Within his lone tent lonelily
The old man sits with his eyes that see,
Through one dim tear, his son.

It was this single tear that won for the Quarreller his later title of The Weeper. As the champion of the people against the barons he was a favorite in popular myths and legends many of which were versified by Uhland in a series of ballads.

Eblis or **Iblis,** in Arabian myth, the chief of the evil spirits, an apostate angel, originally named Azazil who was banished to the infernal regions for refusing at God's command to render homage unto Adam (*Koran*, vii, 13). He is more usually referred to by Mohammed and the Arabs as Shaithan (*i.e.*, Satan), but having been introduced into English literature as the Eblis of Beckford's *Vcthek*, the latter name has been popularized among Anglo-Saxon readers. The legend continues that Eblis justified his insubordination on the ground that he was formed of ethereal fire, while Adam was but a creature of clay. When cast into hell he swore revenge and succeeded in tempting Adam and Eve to their fall,—in consequence of which they were separated. The birth of the prophet Mohammed, we are told, was the signal which precipitated the throne of Eblis to the bottom of hell and overturned all the Gentile idols.

Eccelino or **Ezzelino di Romano** (1194–1259), nicknamed the "Little Monk" because of his religious austerities, and the "Son of the Devil" because of his cruelties, the most prominent of all the Ghibelline leaders. He so outraged the religious sense of his subjects that a crusade was preached against him and he died in prison tearing the bandages from his wounds, defiant to the last. He appears frequently in Italian and other poetry. Ariosto stigmatizes him as:

Fierce Ezelin, that most inhuman lord,
Who shall be deemed by men a child of hell.
Orlando Furioso, iii, 33.

Dante places him in the Lake of Blood in the seventh circle of hell

(*Inferno* xii). Browning in *Sordello* describes him as "the thin gray wizened dwarfish devil Ecelin."

He is the subject of a novel by Cesare Cantu and a drama by J. Eichendorff. Byron has borrowed his name for a character in *Lara*.

Echetlos, hero of a Greek legend which may have a substratum of fact. At the battle of Marathon, B.C. 490, when the Greeks defeated the Persians, a figure driving a ploughshare appeared mowing down the enemy's ranks wherever they appeared in the majority. After the victory the Greeks eagerly demanded of the oracles his name. But the oracles declined to tell. "Call him Echetlos the Ploughman," they said. "Let his deed be his name." Robert Browning has versified this story in *Dramatic Idyls*, Second Series (1880).

Echo, a classic myth, a nymph whom Zeus suborned to keep Hera engaged by constant talking while he himself was dallying with the nymphs. Hera discovered the stratagem and changed Echo into an echo. In this state she fell in love with Narcissus, but pined away when she found him obdurate until nothing remained but her voice.

Eckhardt, The Faithful (Ger. *Der Treue Eckhardt*), in German legend, an old man with a white staff who appears in Eisleben on Maundy-Thursday evening, to warn the citizens in advance of the coming of a phantasmal procession of dead men, headless bodies and two-legged horses. In other traditions he appears as a companion of Tannhauser, or as warning travellers from the Venusburg. Tieck has a story *The Faithful Eckhardt* in his *Phantasus*, which has been translated by Carlyle. Here Eckhardt is the loyal servant who perishes to save his master's children from the fiends of the mountain.

Ector, Sir, in the Arthurian cycle of romances, the father of Sir Kay, afterwards king Arthur's seneschal, and foster father of Arthur himself. Tennyson, however, substitutes Sir Anton.

> So the child was delivered unto Merlin, and he bare him forth unto sir Ector, and made a holy man christen him, and named him "Arthur." And so sir Ector's wife nourished him with her own breast.—Part i, 3.
>
> "Sir," said sir Ector. "I will ask no more of you but that you will make my son, sir Key, your foster-brother, seneschal of all your lands." "That shall be done," said Arthur.—SIR T. MALORY, *Morte d' Arthur*, iv (1470).

Egeria, in Roman myth, one of the Camenæ, or nymphs. She abode in a grove of Aricia, whither King Numa would resort to consult with her as to the forms of worship he should introduce into Rome. It has been suggested that to ensure popular observance he was willing to have his subjects believe that he acted under divine guidance. So Zamolxis feigned that the laws he gave to the Scythians were dictated to him by his attendant genius; so the first Minos attributed to Jupiter the ordinances he gave to the people of Crete, and Lycurgus cited Apollo as his authority. A further suggestion is that all these lawgivers imitated the example of Moses, a tradition of whose reception of the laws on Mount Sinai may have come from the people of Phœnicia.

Ovid, *Metamorphoses*, xv, is not the only poet who has given a tenderer explanation of the story. He even goes so far as to assert that Numa married Egeria. She bewailed his death with such violence of tears that Diana changed her to a fountain still extant.

> Here didst thou dwell, in this enchanted cover,
> Egerial thy all heavenly bosom beating
> For the far footsteps of thy mortal lover;
> The purple Midnight veiled that mystic meeting
> With her most starry canopy—and seating
> Thyself by thine adorer, what befel?
> This cave was surely shaped out for the greeting
> Of an enamoured Goddess, and the cell
> Haunted by holy Love—the earliest Oracle!
>
> BYRON: *Childe Harold*, iv, cxix.

Eglantine, Madame, in Chaucer's *Canterbury Tales* (1388), the Prioress, a dainty and delicate dame, ignorant of the morals but not of the manners of the great world, who "full sweetly"

"entuned in her nose" the service divine, and spoke French,

After the school of Stratford-atte-Bowe,
For French of Paris was to her unknow.

Elaine. There are two ladies of this name in the Arthurian romances and though they are frequently confounded by some of the poets and chroniclers, others, like Malory, recognize their separate individualities. Both loved Lancelot with a hopeless passion, but under different circumstances and with vastly different results.

1st Elaine, daughter of King Peleas, a lineal descendant of Joseph of Arimathéa. Lancelot, returning weary of adventure from Arthur's conquest of Italy, stayed at the palace of Peleas who knew that his daughter was destined to be mother of him who should win the quest of the Holy Grail. He endeavored vainly to bring about a marriage between Lancelot and Elaine. Failing in this he procured help from an enchantress (some say from Merlin), and by magical deception his daughter was made to assume the form of Guinevere and so beguiled Sir Lancelot to her embraces. In due course Galahad was born. This story is elaborately set forth in the French romance *Lancelot du Lac*, which adds that the hero was indignant at the deception put upon him and even lifted his sword to slay the lady but was softened by her piteous cries for mercy.

2d Elaine, of Astolat, or Shalott, whose story assumes its most perfect shape in two variants by Tennyson, *The Lady of Shalott* and *Elaine*, the "Lily Maid of Astalot," in the *Idylls of the King*. See Vol I. In a review of the *Idylls* the *Saturday Review* (July 16, 1859) has this to say of the two poems by Tennyson.

The mystical Lady of Shallott, laying aside her magic web and mirror, has subsided into the purely human maid of Astalot, dying of unrequited love for Lancelot. As in *The Lady of Shalott* the dead body floats in a barge past the palace windows, but the final scene is preceded by a long series of adventures and the arrival of the corpse is so timed as to interrupt a jealous quarrel between the queen and her half wavering lover.

Elder-Mother (Danish *Hyldemoer*), in the folklore of Denmark, a sort of hamadryad or spirit who resides in the elder tree and has the power of reviving old memories in man.

El Dorado (Spanish *the gilded*), a name given by the mediæval Spanish explorers first to an imaginary king and eventually to his imaginary kingdom abounding in gold and precious stones which was supposed to be situated in South America between the Orinoco and the Amazon rivers. Sir Walter Raleigh in his *Discovery of the Large Rich and Beautiful Empire of Guiana* introduced the name to English readers, describing how the monarch was every morning smeared with oil or balsam and then powdered with gold dust blown through long canes until his body glistened with a golden glory. Beginning about 1562 and continuing even to the end of the seventeenth century numerous Spanish expeditions were fitted out in quest of this phantom, most of which resulted disastrously.

Eleemon, a freedman of Cappadocia whose legend is told as an episode in Amphilochius' *Life of St Basil*. Southey has versified it in a ballad, *A Sinner Saved* (1829). He bargained away his soul on condition that Satan would secure for him by magic arts the hand of Cyra, daughter of his quondam owner. Ever after he carried upon his breast a little red spot. After several years of happy marriage Cyra discovered the spot, coaxed an explanation from her husband and induced him to make a full confession to St Basil. Eleemon was placed by the saint in a cell, where he clung to a crucifix and so baffled the fiend. A later legend of the same sort told how Theophilus, at the critical moment, escaped from a similar compact through the agency of the Blessed Virgin. These are the most famous early instances of diabolical contracts which culminated in the sixteenth century with the still more famous story of *Faust*. See in Vol. I.

Elfe (old E. *quick*). According to Spenser, this was the name of the first

man, created by Prometheus and animated with fire stolen from heaven. In the *Faërie Queene*, II, ix, 70, he gives as his authority a book discovered by Sir Guyon, *Antiquitee of Faery-lond*. In Canto x, 71, he describes how Elfe, wandering in the gardens of Adonis, found

A goodly creature, whom he deemed in mynd
To be no earthly wight, but either Spright,
Or Angell, th' authour of all woman kynd;
Therefore a Fay he her according hight,
Of whom all Faeryes spring, and fetch their
lignage right.

Their eldest son

Was Elfin; him all India obayd,
And all that now America men call:
Next him was noble Elfinan.

From them were descended the Lords of Faery, Elferon, Oberon, and later Gloriana, the eponymic Faerie Queen.

Elfin-rings or **Fairy Rings,** the names popularly given to circles where the grass grows greener than elsewhere, which folklore explained as the footprints left by elves in the nightly dances by the light of the moon. They are caused by the decay of a certain kind of mushroom, which has the eccentric property of casting its seed only to one side, all together. Hence they grow in circles which enlarge with every passing year.

Eliduc, hero of *The Lay of Eliduc*, a Breton legend put into French verse, circa 1175, by Marie de France. Having displeased his sovereign, the king of Brittany, Eliduc takes service under a king near Exeter and falls in love with the latter's daughter, Guillardun, but conceals the fact that he is a married man. Otherwise he treats her loyally, though he knows she loves him. Finally he sails with Guillardun for Brittany. One of the sailors reveals that he is married. Guillardun falls into a death-like swoon, and Eliduc lays her body in a chapel on his estate. Here his wife Guildeluec finds the girl, apparently dead. It happens that a weasel restores to life his mate with "a vermeil flower" placed inside her mouth. Guildeluec revives Guillardun by the same means. Learning all, she retires to a convent, leaving the way clear for her husband to obtain a divorce and remarry.

Elidure, according to the legendary *History of British Kings* (circa 1142) by Geoffrey of Monmouth, the brother of Arthgallo, King of Britain, who was deposed by the nobles. Elidure ruled in his stead for five years. One day while hunting he met Arthgallo in the forest.

The royal Elidure who leads the chase
Hath checked his foaming courser. "Can
it be?
Methinks that I should recognize that face,
Though much disguised by long adversity."
He gazed rejoicing, and again he gazed,
Confounded and amazed.
"It is the King, my brother!" and, by sound
Of his own voice, leaps upon the ground.
WORDSWORTH.

He took Arthgallo home and concealed him in the palace. After this he feigned himself sick, and, calling his nobles about him, induced them to consent to his abdicating and reinstating his brother.

Within ten years Arthgallo and his issue were all dead, whereupon Elidure resumed his seat on the throne and ruled so wisely and well that he earned the title of the Pious.

Thus was a Brother by a Brother saved;
With whom a crown (temptation that hath
set
Discord in hearts of men till they have
braved
Their nearest kin with deadly purpose met)
'Gainst duty weighed and faithful love did
seem
A thing of no esteem;
And from this triumph of affection pure,
He bore the lasting name of "pious Elidure."
WORDSWORTH: *Artegal and Elidure* (1815).

Eligius, St., whose day is Dec. 1st, the patron saint of goldsmiths, farriers, smiths, and carters. He was master of the mint under Clotaire II, Dagobert I, and Clovis II of France, and was also bishop of Noyon. The Latin Eligius became Eloy in old French and is Eloy or more commonly Loy in English.

When Dagobert asked Elgiius to swear upon the relics of the saints he refused, and when pressed further burst into tears. Then Dagobert said he would believe him without an oath. Hence to swear by St. Eloy or

Loy was to swear by one who refused to swear, or in other words it was no oath at all.

Elle, Childe of, hero of an early English ballad telling the story of how a father and a daughter favor different suitors for the latter's hand, how when the father would fain compel the "fair Emeline" to marry the man of his choice, she flies with her true knight, the Childe of Elle, how the father overtakes the fugitives, and how his daughter's tears win him round to consent to their union—the more readily as his own choice of a son-in-law had just been slain in single combat by the Childe.

Elves, plural of **Elf,** a race of tiny sprites, widely accepted in popular myth among nations of Norse and Celtic stock, whose characteristics differ to some extent according to locality. In Great Britain and Ireland they usually inhabit subterranean caverns and issue forth at night to dance by the light of the moon. In France and in Scandinavia they are spirits of the air, sharply distinguished from the dwarfs or spirits of the earth. "They flutter through the air," says Xavier Marmier, "and balance themselves like gilded butterflies upon the branches of plants; the leaf of a tree serves them for a tent, and they can live all day on a little honey sucked from the calyx of a flower and a drop of dew." On the other hand Heine tells us that "what people in Germany call Elfen or Elben are the uncanny creatures which witches bear, begotten by the devil."

The elves are fond of intermingling in the affairs of men, in a spirit either of kindliness, or irresponsible fun, or mischief, or sheer malice. On summer nights they wander around the homes of mortals watching over orphan children, and when they see good reason for interference carry them off to their own country. But they also, for selfish purposes, substitute changelings of their own in human cradles. They inflict nightmares and, occasionally, diseases upon sleeping adults. Norse myth recognized a difference between the White and the Black Elves, the former being lovely and beneficent, and the special favorites of the god Freyr, the latter ugly, long-nosed dwarfs, bred as maggots in the decaying flesh of Ymir's body and afterwards endowed by the gods with a human form and great proficiency as artificers in metal and in wood. It was they who manufactured Thor's hammer and Freyr's ship Skidbladnir.

Elysium or the **Elysian Fields,** the paradise of the pagans, a conception of gradual growth in classic myth. Originally as in the *Odyssey* it was conceived of as a place where specially favored mortals, usually in their earthly bodies, were transferred for the enjoyment of immortal bliss. The more modern view exemplified by Virgil in the *Æneid*, Bk. VI, makes Elysium that part of the underworld specially set aside for the souls of the virtuous dead. Elysium must not be confounded with the asphodel meadow in Homer's Hades, where the shades lead a melancholy and restless existence.

Empedocles, in classic literature, a Sicilian poet and philosopher, circa 450 B.C., credited by his followers with miraculous powers. He is said to have thrown himself into the crater of Ætna, trusting that his mysterious disappearance might establish for him a claim to divinity. But the volcano cast up his brazen slippers and so revealed the fraud. This story may have been the coinage of his enemies, as another legend that he was miraculously conveyed to heaven from an assemblage of his friends may be considered an invention of his admirers.

Empusa, in classic myth, a monstrous spectre, one-footed, as her name indicates, and of cannibalistic appetites. She figures in *The Frogs* of Aristophanes and also in the *Life of Apollonius Tyana*, by Philostratus.

Enceladus, in Greek myth, the most powerful among the hundred-handed giants who, conspiring against Zeus, attempted to scale Olympus. He was killed by a thunderbolt and

overwhelmed under Mount Ætna. The earthquakes are his movements as he tries to free himself, the flame of the volcano is his fiery breath. He is often identified with his brother Typhon. Even Keats, who in his poem, *Hyperion*, keeps the identity of each distinct, none the less dowers Enceladus with the prowess associated in Ovid (*Metamorphoses*, vi) with the name Typhon. The name Enceladus does not occur in Hesiod and is first found in Virgil's *Æneid*, III, 578.

Spenser (*Faërie Queene* II, ix, 22) describes his death in the later war of the Titans at the hands of Bellona. Longfellow has a poem called *Enceladus* and refers to the legend in another poem, *King Robert of Sicily*.

Endymion, in classic myth, a beautiful shepherd of Caria who fed his flock on Mount Latmos. One calm, clear night Selene, the ancient goddess of the moon, later identified with Diana, beheld him sleeping. Her heart warmed to him, she came down, kissed him and watched over him while he dreamed of her and embraced her as he slept. When finally the amour was discovered, Zeus gave Endymion a choice between death in any manner he might prefer or perpetual youth united to perpetual sleep. He chose the latter. He still sleeps in his cave on Mount Latmos and still the mistress of the moon slips from her nocturnal course to visit him (Ovid, *Art of Love*, III, 83; *Tristia*, II, 229). Pausanias, Apollonius and Apollodorus also tell the story with variations. In modern times Lyly made it the subject of a drama, *Endymion or the Man in the Moon* (1592); Jean Ogier de Gombaud treated it in a prose romance in French, *Endymion* (1624), and John Keats put a new interpretation into it in his poem *Endymion* (1818). In all these later works Diana or Selene is called by her alternative name Cynthia.

Eos, a Greek goddess more familiar to us in the Latin name Aurora (*q.v.*) given her by the Romans. Greek artists, especially of the later period, were fond of depicting her announcing the glorious uprising of her brother Helios. She often precedes the four-horse chariot of the sun, with Lucifer, the morning star, flying in front of her. Vase painters also represent her as a winged woman; on a vase in the Berlin Museum she wears a fine pleated tunic and a mantle, spreads out her white wings, and guides the winged white coursers of the Dawn. Sometimes leaving her car, she flies in the air holding two hydrias whence she showers dew upon the earth.

Ephesus, Matron of, the heroine, otherwise unnamed, of a famous apologue told in the *Satyricon* attributed to Petronius Arbiter. Having been found wailing with agony over her dead husband by a sentinel set to watch the bodies of three crucified thieves, the sentinel, a handsome youth, spent three days in the effort to console her. During his absence one of the corpses was removed by a relative of the thief. He was aghast at his predicament, death being the sure penalty for neglect of duty.

"Nay," said the matron, "God forbid that I should have before my eyes the bodies of two men who were dear to me. Rather would I hang up the dead than be the death of the living."

And she made the sentinel take her husband's body and hang it to the vacant cross.

In a note to his translation of Petronius Arbiter, Addison observes that John of Salisbury "assures us from Flavian that there really was such a 'lady of Ephesus' as is here described;" adding, that "she suffered in Publick for her crime." However this may be, the story is very old, derived, in all probability, from Indian sources in the first instance. Smith inclines to the belief that it was first introduced by Petronius into the Western world, but that it had then long been current in the remote regions of the East.

In the Middle Ages it was circulated in *The Seven Wise Masters*, under the title of *The Widow who*

was Comforted, although it does not occur in the oldest European version of the romance—the Latin *Dolopathus*. This differs slightly from Petronius's version, the levity of the widow being aggravated by the circumstance that the husband had died in consequence of alarm at a danger to which his wife had been exposed.

Epigoni (*i.e.*, The Descendants), in Æschylus's drama so entitled, the general name for the sons of the seven heroes who had failed in a first attempt against Thebes (see SEVEN AGAINST THEBES). The Epigoni succeeded in the second. Their names vary with different accounts, but generally include the following: Alcmæon, Ægialeus, Diomedes, Dromachus, Sthenclus, Thersander, Euryalus.

Epimenides, a poet prophet and sage of Crete who flourished in the seventh century B.C., and seems to have accomplished many salutary reforms, but is chiefly remembered by the legend that makes him the earliest precursor of Rip Van Winkle. Falling asleep in a cave when a boy he slept for 57 years. He then made his appearance in his native village with long white hair and beard. Everything was changed. His former home, the house of his father, was occupied by strangers. At last a younger brother, whom he had left a child, recognized him. The Cretans claimed that he lived to the age of 299 years, accumulating a superhuman knowledge of medicine and natural history. Of his poems only six lines are preserved, and one is quoted by St. Paul (Titus i, 12): "One of themselves even a prophet of their own said, The Cretans are always liars, evil beasts, slow bellies."

Endymion became the type of other slumberers to whom a century was but as a day. Among such is Epimenedes, who while tending sheep, fell asleep one day in a cave and did not wake until more than fifty years had passed away. But Epimenedes was one of the Seven Sages, who reappear in the Seven Manes of Leinster, and in the Seven Champions of Christendom, and thus the idea of Seven Sleepers was at once suggested. This idea finds expression in the remarkable legend of the Seven Sleepers of Ephesus.—G. W. Cox: *Mythology of the Aryan Nations*, p. 224.

Epithemius, in Greek myth, the younger brother of Prometheus. As Prometheus means "forethought," so Epithemius means "after thought." For while the elder took thought of the morrow, the younger was wise only after the event.

Eponina, according to Plutarch, wife of Julius Sabinus a senator of Gaul who incited a revolt against Vespasian and was defeated. He took refuge in a vast subterranean cavern beneath his villa whose secret was known only to two freedmen. These freedmen burned the villa and spread a report that his body, self-slain, was buried among the ruins. Eponina joined him and gave birth to twins, whom for nine years she reared in subterranean darkness. Then the hiding place was discovered, Sabinus was led forth, and Eponina with her sons accompanied him to the judgment seat of Vespasian. The emperor ordered Sabinus to instant execution. Eponina would have been spared, but her prayer to share his fate was granted: "Let me go down into darkness with him," she said, "for I have known more happiness with him in the darkness than thou, O Cæsar, shalt ever know in the sunshine, or in all the splendor of thy mighty Empire." Shakspear probably found here the hint for his story of Arviragus and Guiderius, the children of Cymbeline, whom Belarius brought up in a cave.

Erebus (from a Greek word signifying darkness), in classic myth, a term specifically applied to the darkness of the lower world and hence used as a synonym for the lower world itself.

Erec, hero of a mediæval romance, *Erec and Enide*, by Chrestien de Troye, which became an important part of the Arthurian cycle and was the remote ancestor of Tennyson's *Geraint and Enid*. Erec vanquishes an attendant who had been discourteous to Queen Genevra, rises into favor at Arthur's court, and marries

his own niece Enide. He neglects all knightly duties in her embraces; excites disaffection among his vassals and at last is aroused to action by Enide. Attended by her alone he performs many great deeds. One day he swoons through fatigue. Enide believes him dead, marries a baron who happens along, but quarrels with her new bridegroom at the wedding feast celebrated in his castle. The supposed corpse revives and instantly beats the brains out of his rival and disperses the attendants. Then he rides home with Enide.

Erlking or **Alderking** (Ger. *Erl-könig*), an evil spirit haunting the Black Forest of Thuringia, who has crept into folklore through a double misconception. There is a Danish ballad entitled *Der Elle-konge*. Now, Elle in Danish means either "Alder" or "Elf." Herder, paraphrasing the ballad in German, rendered the word as Erl Konig, or Alder-king, instead of Elfen-Konig, or Elf-king. The mistake was copied by Goethe in his ballad *Der Erl-Konig* and the popularity of the latter poem has given the word a wide circulation. Vischoff, indeed, holds that Herder mistranslated also the last part of the Danish name—which is properly Kone (woman) and not Konge as above, and therefore that the shadowy and mysterious Erl-king, whose name has been a source of much ingenious conjecture, is a mere elf woman.

Eros (the Cupid of the Latins), in Greek myth the god of love, son of Aphrodite by either Ares, Zeus, or Hermes. A beautiful but wanton boy, whose irresponsibility was frequently accentuated by a bandage covering his eyes, he was the frequent companion of his mother, and found amusement in shooting the arrows of desire into the breasts of gods and men alike. He is further represented with golden wings fluttering about like a butterfly. See ANTEROS and PSYCHE.

Erostratus or **Herostratus,** in Greek legend, a youth who set fire to the great Temple of Diana in Ephesus in order to perpetuate his name in history. He succeeded despite all ordinances and laws passed at that time and later which forbade his name to be written or spoken. It is to Erostratus that Colley Cibber refers in the lines he introduced into the stage edition of Shakspear's *Richard III*, Act III, Sc. i:

> The aspiring youth that fired the Ephesian dome,
> Outlives in fame the pious fool that raised it.

The destruction of the temple occurred on the night of Alexander's birth and was afterwards accepted by him as an omen of his future greatness. Hence he rebuilt the temple on a more magnificent scale than ever. To pile coincidence on coincidence, Valerius Maximus, *De Cupiditate Gloriæ*, xiv, 4, relates that Pausanias assassinated Philip, the father of Alexander, because he had been told by an eminent philosopher that his only hope of eternal fame was to kill some illustrious personage. See *Gesta Romanorum*, Tale cxlix, *Of Vainglory*.

Erynes. See FURIES.

Esterel or **Esterello,** originally the goddess of fecundity in lower Gaul and upper Italy, *i.e.*, the ancient Liguria. The Ligurian priests gave potions in her name to barren women. Under Christianity she became a fairy, retaining her ancient characteristics, so that it was fabled she brewed magic draughts which ensured female fecundity. She still haunts the Alpine chain in Provence named after her the Esterel,—where she acts as a sort of animated will o' the wisp, teasing men with her loveliness, luring them into pursuit, but always evading them.

Etzel, in mediæval German legend and romance, the name under which figures a popular reminiscence of the Attila of history. The same hero is adumbrated under the name of Atli in the lays of the elder Edda, and as the husband of Gudrun. But though the resemblance in names is greater in the Norse myths than in the German, there is a wider severance of identity. The catastrophe in the *Nibelungen Lied* is undoubtedly a far-off echo of Attila's crushing defeat

of the Burgundians under their king Gundahari, and of the true story of his own death in 453. On the night of his wedding with a young woman named Hilda he died suddenly, probably from the rupture of a blood-vessel. The legends make Kriemhild, Etzel's wife, the sister of the Burgundian prince Gunther.

Eukrates, in Lucian's *Wonderlover*, the pupil of the magician Pankrates, whose story is retold by Goethe in his ballad *The Magician's Apprentice*. The apprentice turns a broom into a kobold by the secret incantation he has learned through eavesdropping, and employs it to fill a bath-tub. As he has not learned the three words which restore the water carrier to its proper shape, the bath is not only filled, but pail after pail is discharged until the house is flooded. The apprentice cuts the kobold in two with a sabre. There are now two kobolds, both pouring water into the house, until the apprentice flies to his master for assistance. The obvious moral is the danger of a half-knowledge of anything.

Eulenspiegel, Tyll (called Owlyglass or Howleglass in the English translation), a popular buffoon in German folklore whose merry jests were collected and first published (1483) in low Dutch by Dr. Thomas Mürner. Part charlatan, part fool, and part practical jester he is made responsible for German versions of jokes that were current in other parts of Europe and in the East. The name is probably derived from an imaginary coat of arms which figured in one of his exploits, viz., an owl (*Eule*) and a mirror (*Spiegel*), which to-day is shown on what is said to be his gravestone in Luneberg.

> To few mortals has it been granted to earn such a place in universal history as Tyll Eulenspiegel. Now, after five centuries, Tyll's native village is pointed out with pride to the traveller, and his tombstone still stands at Mollen near Lubeck where, since 1350, his once nimble bones have been at rest.—CARLYLE: *Essays*.

Eumenides (the gracious ones), a euphemistic title given by the Greeks to the Furies (*q.v.*) because it was dangerous to utter their true name of Erinnyes, the avengers.

Europa, in Greek myth, daughter of Agenor, king of Phœnicia. Homer in the *Iliad* makes her a daughter of Phœnix. Her name, signifying white, was given to the European continent whose inhabitants are white. By means of a paintbox, which one of her attendants stole from Here, she so enhanced her native beauty that Zeus fell in love with her, metamorphosed himself into a white bull and so won her by his gentleness that she seated herself upon his back, whereupon he bore her away from her astonished companions, plunged into the sea and swam to the island of Crete. Her story is told at length in one of the idyls of Moschus. According to some accounts she became by Zeus the mother of the monster Minotaur. Her more legitimate offspring were Minos, Rhadamanthus and Evandros.

Eustace the Monk, a noted freebooter of the thirteenth century, frequently alluded to in old chronicles, whose exploits are celebrated in a manuscript (*Roman d'Eustache le Moigne*) discovered in the Royal Library at Paris, and published in 1834. According to this authority (mainly legendary) he was born in the thirteenth century in Boulogne, studied magic and theology at Toledo, returned to Boulogne and became a monk, but apostasized and turned outlaw in order to revenge himself against the Count of Boulogne, whom he accused of his father's murder. Eustace harassed his enemy by adopting strange disguises by the exercise of his magic arts and so insinuating himself into his presence until the moment came for striking some decisive blow. Wearying of this game at last, he crossed to England and was placed by King John I in command of a large fleet, which soon became a terror to the enemies of England. But, when John formed an alliance with the Count of Boulogne Eustace transferred his services to France and was finally killed in a naval combat against the very fleet he had formerly commanded.

Evander, in classic myth, son of Hermes by an Arcadian nymph. The Greek name Evandros is a translation of the Latin *Faunus*. Some 60 years before the Trojan war Evander, banished from his native land, is said to have led a colony from Pallantium in Arcadia to the banks of the Tiber, where he founded an Italian Pallantium at the foot of the Palatine Hill. He was a very old man when Æneas landed on the Latian shore. Virgil makes copious use of the legend. The voyage of the Trojan chief up the unknown Tiber, his hospitable reception at the homely court of the Arcadian king, the valor and untimely death of Pallas, Evander's son, who leads his father's troops to fight by the side of the destined heirs of Italy, all furnish striking episodes in the *Æneid*. Ovid in *The Fasti* describes Evander's arrival in Italy and puts into his mouth a prophecy of the future greatness of Rome with his usual dexterity.

Excalibur, in Arthurian legend, the famous sword of King Arthur. Some say it was given to him by the Lady of the Lake. A more popular legend makes it appear, enclosed in a magic stone as in a sheath, just after Uther Pendragon's death had left vacant the British throne. Carved on the stone was a motto, "Whoso pulleth this sword out of this stone is rightful King." This Arthur did, after 201 famous barons had failed. When Arthur felt that he was dying, he sent Sir Bedivere to cast the weapon back into the lake. An arm clothed in white samite appeared above the surface of the waters, seized the weapon, waved it thrice and disappeared. In the *Volsunga saga* there is a sword, thrust through a tree trunk, which can be drawn only by him who is destined to wield it. Similar legends abound in myth and legend. All are reminiscences of the great stone which Theseus, when he reached his full strength, lifts without effort to find the sword and sandals his father had buried beneath it. See DURINDANA.

F

Fairies. See PYGMIES

Farinata degli Uberti, in Dante's *Inferno*, X, a proud and defiant voluptuary whose soul occupies a red-hot tomb in hell, the lid whereof is suspended over him until the day of judgment. He scorns to allow any token of suffering to escape him. In his lifetime Farinata was a leader of the Ghibellines, banished in 1250 from his native city of Florence by the Guelphs, who ten years later returned with an army and captured it but magnanimously refused to permit its destruction.

> Farinata, lifting his haughty and tranquil brow from his couch of fire.— MACAULAY: *Essays Milton.*

> Like Farinata from his fiery tomb.
> LONGFELLOW: *Dante.*

Fates, The (the Moiræ of the Greeks and Parcæ of the Romans), in classic myth, were three in number, daughters of Nox and Erebus. These all-powerful goddesses who presided over the destinies of man were Clotho, who held the distaff or spindle; Lachesis, who drew out the thread of human life, and Atropos, who severed it with her shears (see HESIOD, *Theogony*, 219). The distribution of functions was not always observed by later poets; sometimes all three are described as spinning the thread of life, which originally was the specific function of Clotho.

> Sad Clotho held the rock, the whiles the thread,
> By grisly Lachesis was spun with pain
> That cruel Atropos eftsoon undid,—
> With cursed knife cutting the twist in twain.
> SPENSER: *Faërie Queene*, iv, 2.

The Fates answer to the Teutonic Norns, Urdh, Verdhandi, and Skuld (arbitrary names denoting the past the present and the future), who

guard the ash tree Yggdrasil; the weird sisters whom Macbeth encounters on the desolate heath.

Faun or **Faunus,** in Roman myth, a king of Italy some thirteen hundred years before Christ, who taught his subjects agriculture and religion. He was worshipped as a divinity after death, corresponding in some respects to the Greek Pan. Later there arose the idea of a multiplicity of fauns, who bore the same relation to the original as the Greek Panes or Satyrs did to Pan, and were similarly represented with tails, short horns, pointed furry ears and the legs and feet of goats.

Fenrir or **Fenris,** in Norse myth, a monster wolf brought forth by Loki. The gods, after much difficulty, chained him with a fetter called Gleipnir, which mountain spirits had fashioned out of these strange things: the noise of a cat's footfall, the beards of women, the roots of stones, the breath of fishes, the spittle of birds. Soft as a silken string, it yet accomplished its purpose and Fenris was left a captive in a deep abyss, his jaws pried open with a spear, and there he must remain until Ragnarok, when he will help to vanquish the gods and will himself be slain by Vidharr.

Ferracute, Ferragus or **Ferracutus,** in Archbishop Turpin's *Chronicle of Charlemagne*, a giant of the race of Goliath, 20 cubits or 36 feet high, possessing the strength of forty men. Neither lance nor sword could penetrate his thick hide. Orlando, divinely commissioned to slay him, pierced him through the navel, his only vulnerable spot. Ferracute appears in Ariosto's *Orlando Furioso* under the name of Ferrau.

Fiammetta, La (It. *The Little Flame*), the name by which, in poetry or prose, Boccaccio always addressed the Lady Maria d'Aquino a natural daughter of King Robert of Naples, married when very young to a Neapolitan nobleman. Boccaccio first saw her in the Church of San Lorenzo, at Easter 1338, and their ensuing relations were no secret to the world. Indeed, Boccaccio himself has blazoned them in his novel of *Fiammetta*, an imaginary autobiography of the lady, keeping very closely to actual fact. Elsewhere none the less he painted her as a marble statue whom no fire could warm.

> It is the first attempt in any literature to portray subjective emotion exterior to the writer; since the days of Virgil and Ovid, nothing had been essayed in this region of mental analysis. The author of this extraordinary work proved himself a profound anatomist of feeling by the subtlety with which he dissected a woman's heart. . . . From Dante's Beatrice through Petrarch's Laura to Boccaccio's La Fiammetta, from woman as an allegory of the noblest thoughts and purest stirrings of the soul, through woman as a symbol of all beauty worshipped at a distance, to woman's as man's lover, kindling and reciprocating the most ardent passion . . . such was the rapid movement of Italian genius within the brief space of fifty years.

Fierabras or **Ferumbras,** in Carlovingian myth, one of the Saracen foemen worthiest of the steel of Roland and his fellow-Paladins. He sacked Rome, and carried away as part of his plunder the crown of thorns and the balsam used in embalming the body of Christ. One drop taken internally sufficed to restore the integrity of the most cruelly mangled skin. He gave his name to a 12th century *chanson de geste*, which was probably the central part of a longer poem known as *Balan*, but now lost, of which a paraphrase appeared in English as *The Sowdon of Babylon*. The English metrical romance, *Sir Ferumbras*, is from the *Life of Charles the Great* (1485), translated and printed by William Caxton.

Fingal, a semi-mythical king of Morven on the northwest coast of Scotland who is the hero of Ossian's epic *Fingal*. He died about A.D. 283. In ancient Celtic romances he is pictured as a great warrior who came to the assistance of Erin (Ireland) when she was overrun by Swaran, king of Lochlin (Denmark), and finally repelled the invader. His soldiers were called Feni, whence the modern word Fenian.

Finn, in Scandinavian myth, a giant who built a church for St. Lawrence at Lund, Sweden, on condition that unless the saint learned his name before completion he should yield up to him either the sun and the moon or his own eyes. The work progressed towards completion. In vain St. Lawrence interrogated the angels in heaven, the priests and the peasants of the neighborhood,—no one knew the giant's name. One day walking out into the country he noticed a woman and a child sitting on the threshold of a house. The child was crying. "Hush, hush," said the woman, "your father Finn is coming and he will bring you either the sun and the moon or the two eyes of Saint Lawrence."

Fisher King, The. See PÊCHEUR, ROI.

Fjalar, a legendary king of Gauthiod in Sweden, hero of an old saga which in 1844 was remodelled by Johann Ludvig Runeberg in a narrative poem *King Fjalar.*

To King Fjalar, impiously exulting in the prosperity of his kingdom as due to his unaided strength and wisdom, comes Dargar the seer prophesying woe to Gauthiod and its King, whose only son and daughter shall be joined in an incestuous union. To disprove the prophecy Fjalar has his daughter cast into the sea. Twenty years later the son, Hjalmar, sails away in quest of adventures and at a foreign court meets and weds the maiden Oihonna. At Gauthiod, the aged Fjalar awaits the return of his son. Suddenly the evil seer Dargar arrives and cries that the hour of vengeance has come. Then Hjalmar appears with a bloody sword in his hand. He tells his sad story. He had discovered too late that his bride was his own sister, whom a passing ship had rescued from the sea. With the sword he holds he slew her, and now he slays himself before his father's throne. The sun goes down, and when they turn to King Fjalar he is dead.

Flibbertigibbet, the name of a fiend by whom Edgar in *King Lear* claims to be haunted when he feigns insanity and speaks of himself as Poor Tom o' Bedlam. "This is the foul fiend Flibbertigibbet," he cries; "he begins at curfew and walks till the first cock; he gives the web and the pin, squints the eye, and makes the harelip, mildews the white wheat and hurts the poor creature of Earth" (*King Lear,* iii, 4). Harsnet in his *Declaration of Egregious Popish Impostures* (1603) names Flibbertigibbet as one of four fiends which the Jesuits claimed to have cast out from the servants of the household of Edward Peckhaman, English Roman Catholic, at the time when the Armada was being prepared in Spain. Hence the farther allusion in Shakspear: "Flibbertigibbet [the fiend] of mopping and mowing who since possesses chamber-maids and waiting women."

Florent or **Florentius,** a knight whose story is told by John Gower in the first book of his *Confessio Amantis.* He bound himself to marry a deformed hag if she would solve for him a riddle on which his life depended, "What do women most desire?" She explains that what women most desire is to have their own way. The answer is correct; he weds the lady; is persuaded that he must kiss her, and she is transformed into a girl of eighteen. (See GAWAIN, SIR.) The story is alluded to in *The Taming of the Shrew,* i, 2.

Flores or **Floris,** in mediæval romance, a youthful prince enamored of Blanchefleur. Boccaccio who makes their story the chief theme of his *Filocopo* (1338) says that this pair of lovers were famous long before his time, but the earliest extant reference to them is in the *Breviari d'Amor* (1288) of Eymengan de Bezers. In the *Decameron,* Day x, 5, Boccaccio returns to the story, condenses it and changes the names to Ansaldo and Dianora. Chaucer in the *Canterbury Tales* alludes to the story as "a British lay." This is probably the fourteenth century English romance *Floris and Blanchefleur* which seems to have come from remote Eastern sources through a French medium now lost.

Floris is the son of a Spanish king; Blanchefleur the daughter of a pagan lady held captive at his court. The children are born on the same day, are brought up together, but because of Floris's too evident affection his parents decide to sell the girl to certain merchants who in turn dispose of her to the Emir of Babylon. Floris follows after her; by bribing the porter he is smuggled into the palace; is there discovered and sentenced to death; the emir himself undertakes to cut off his head but is so moved by the distress of the charming young people that he forgives everything.

Flying Dutchman. See VANDERDECKEN.

Fortuna, in classic myth, the goddess of chance or good luck worshipped especially at Rome, where she was considered the bearer of prosperity. Her surnames, as conservatrix, primigenia, virilis, etc., express either particular kinds of good luck on the persons or classes of persons to whom she granted it. She was represented as a winged maid propelling or propelled by a small wheel under one foot and carrying a cornucopia in her right hand which she empties along the way with her left. Like Plutus her eyes are bandaged.

Fortunatus, hero of a popular European chapbook whose first appearance in print dates from 1509, at Augsburg, though it is based upon ancient traditions common to many countries. It was dramatized by Hans Sachs in 1553 and by Thomas Dekker, as *The Pleasant History of Old Fortunatus,* in 1600. Ludwig Tieck includes a modern version in his *Phantasus;* Uhland left an unfinished narrative poem, *Fortunatus and his Sons.* Fortunatus being in great straits is unexpectedly visited by the goddess Fortune who bestows upon him an inexhaustible purse. By a clever stratagem he filches from a sultan a wishing cap which will transport the wearer to any place he may desire. These two perquisites enable the hero to gratify every whim, but eventually lead to his own destruction and that of his children.

Frastrada, in Carlovingian legend, one of the wives or concubines of Charlemagne, to whom he was passionately attached. When she died he continued to love her corpse. Archbishop Turpin discovered under her tongue a ring. He took it away. Charlemagne, disgusted now, ordered the corpse to burial. But the passion he had felt for the dead leman was transferred to the living ecclesiastic. He followed Turpin everywhere; he would not be separated from him. At last the prelate, guessing the cause, threw the ring into the lake. From that time Charlemagne became so passionately attached to the place (Aix-la-Chapelle) that he never wished to leave it. He built there a palace and ordered that his bones should rest there after death.

Freia, Freja or **Frigga,** from the Gothic *Frijon,* to love, known also as Holle or Holda (Gothic *holthen,* to help), and Bertha or Perchtha (Goth. *peracta,* shining), was the Teutonic Aphrodite or Goddess of Love. The separate personifications of her various names and attributes in different localities resulted in the creation of at least four distinct goddesses or fairies (Freia, Frigga, Holda and Bertha), who in spite of the conflicting legends that have clustered around them still preserve a congenital likeness that betrays their common origin.

Freia, in the final form of the Norse legend, became the representative of sexual love, as Frigga was of motherly love. Being abandoned by her husband Odin in favor of Frigga she has ever sought vainly for him and wept tears of gold. She was the most beautiful of all the goddesses, her hair was long and golden, she was clad in a white garment that spread a rosy refulgence. Her voice was of enthralling sweetness. She loved flowers and haunted rose bushes and willow trees. She lived in a garden divided by limpid waters from the outer world and containing the Fountain of Youth, where the sources of life were renovated, while all around played the souls of the unborn. She rode in a chariot drawn by two cats. Not only was she the goddess of love but also of housewifely accomplishments. At the period of the winter solstice, when the

German tribes celebrated their rites of sun-worship, she visited mortal households and noted the industry of maidens at their spinning. In Germany the distinction between Freia and Frigga was not so accurately outlined, and under either name the goddess combined the characteristics of Juno and of Venus, the motherly and the erotic elements. Christianity frequently confounded her, on the one hand with Venus as emblematic of sinful lust, and on the other with the Virgin mother. The Venus who seduced Tannhäuser inhabited the Horselberg, an old place of Freia worship. The *kindleinsbrunnen* of mediæval Germany which were under the protection of the Virgin and to which married women made pilgrimages in the hope of being blessed with children were confused reminiscences of Freia's fountain of life. See GOOSE, MOTHER.

Freitschutz (Ger. *the Free Shot*), in German legend, a hunter or marksman who by compact with the devil procured seven *freikugeln* (free bullets), six of which never failed to hit the mark, while the seventh went whither the devil wished to speed it. The legend, which was popular among the troopers of the fourteenth and fifteenth centuries, was made the subject of a tale by Apel in his *Gespensterbuch* or *Ghost-book*, 1810. An English translation may be found in De Quincey's works. It was the subject of Weber's romantic opera *Der Freitschutz* (1821), known in England and America by the same title and in France as *Robin des Bois* and *Le Franc-Tireur*.

Frigg, in Norse mythology, the consort of Odin and sharer of his throne. Like Freyja, who is sometimes identified with her, she is the goddess of love, but especially in its domestic aspect. She conferred blessings upon marriage and is represented with a spinning wheel and a distaff. Sixteen goddesses attended upon her, each representing a distinct attribute or quality of the chief goddess. She was also chief of the warrior maidens in Valhalla but she possessed in addition an abode of her own called Fensalir, "the hall of the sea," where she wept golden tears for her son Balder. From this goddess we get our Friday.

Frithiof, hero of *Frithiof the Strong*, an Icelandic saga of the thirteenth century.

Frithiof, son of a churl, has grown up in the house of king Bele, with his daughter Ingeborg. On the death of their father the two princes Helge and Halfdan, who succeed him, contemptuously reject the suit of a vassal for their sister's hand. They place her in the sanctuary of Balder. There Frithiof ventures to visit her and for this crime is condemned to exact tribute from the terrible Jarl Angantyr, in the Faroe Islands. Accomplishing his task Frithiof returns to find Ingeborg forcibly married to the old King Ring and the love token he has given his betrothed on the arm of Helge's wife. In his fury he wrests it from her. The image of Balder, which she held in her arms, falls into the flames. Frithiof, with the curse of sacrilege upon him, goes into exile and becomes famous as a Viking. At last he visits, in disguise, the palace of King Ring, is kindly entertained, though the king recognizes him, saves his host from drowning and resists in a hard inward struggle the temptation to kill him in his sleep. In return Ring gives up Ingeborg to him, and makes him the guardian of his heir, as he himself is dying of old age.

Funk, Peter, a name given to a bogus bidder at auction, perhaps because it was originally the name that bidders of this sort frequently handed in as their own when their bid was not raised.

> By thus running up goods Peter is of great service to the auctioneers, though he never pays them a cent of money. Indeed, it is not his intention to purchase, nor is that of the auctioneer that he should. Goods, nevertheless, are frequently struck off to him and then the salesman cries out the name of Mr. Smith, Mr. Johnson, or some other among the hundred aliases of Peter Funk, as the purchaser. But the goods on such occasions are always taken back by the auctioneer, agreeably to a secret understanding between him and Peter.—ASA GREENE; *A Glance at New York* (1837).

Furies (Lat. *Furiæ* or *Diræ*, Gr. *Eumenides*, *Erinnyes* or *Erinyes*), the avenging deities of classic myth. Erinyes is the more ancient title and the more descriptive, meaning as it does the wrathful ones. Eumenides, "the soothed goddesses," is mere euphuism because people dreaded giving offence to these dreadful divinities. It is said to have been first given to them after the acquittal of Orestes by the Areopagus when the wrath of the Erinyes was soothed. Daughters of Nox (Night) they were 3 in number, Tisiphone, Alecto and Megæra, fearful winged maidens, with serpents twined in their hair, and blood dripping from their eyes, who dwelt in the lowest deeps of Tartarus. They punished men in this world and after death.

The Erinnyes figure in Statius's epic, the *Thebaid*, xi, 345 and 458, as inciting the combatants to conflict while peace is still possible. The only power who can overrule them is Pietas, personified by Statius for this express purpose (see TISIPHONE). W. W. Skeat shows that Chaucer in his poem *Compleynte unto Pite* borrowed from Statius the idea of personifying Pity. The struggle between Pity and Cruelty in Chaucer's poem is parallel to the struggle between Pietas and the fury Tisiphone as told by Statius. Pity is called by Chaucer Herines quene or Queen of the Furies, because she alone is able to control them.

G

Gabbon Saer (Gaelic the "*Master Builder*"), in Irish folklore, was so called from the wondrous works he erected during the days when Christianity had just triumphed over paganism, especially the tall pillar-like structures known as Cloiteachs or Round Towers. So skilful was he even in minor details that he could fasten nails into places of inaccessible height by simply casting them into the air and hurling his hammer after them. There may be a reminiscence here of Thor the hammer hurler of Teutonic myth.

When he was commissioned to build a palace for the king of Munster, he showed that he was no less shrewd than skilful. He had noticed that after the construction of other buildings the king had slain the builders so that they should never rival their own work done for him. Fearing a similar fate the Gabbon feigned one day that he had left behind him a necessary tool which his wife would give only to himself or to one of royal blood. As he had expected, the king would not let the Gabbon go but sent his own son instead, and the shrewd wife, divining her husband's purpose, retained the prince as a hostage until the Gabbon's safe return.

Gabriel (Heb. "*God is my strong one*"), the name of one of the seven archangels. He is a dispenser of aid and comfort to man. In the Old Testament he interprets to Daniel the meaning of his dreams (Daniel viii, 16; ix, 21); in the New he announces to Zacharias the birth of John the Baptist (Luke i, 19) and to Mary the birth of Jesus (Luke i, 26). The Mohammedans hold him in even greater reverence than the Jews. He is the medium through which the Koran was revealed to the Prophet. Milton places him at "the eastern gate of Paradise" as chief of the angelic guards who kept watch there. It is Gabriel who will blow the summoning trump at the day of Judgment, according to both rabbinical and Mohammedan authority.

Gaddifer, a mythical monarch of Scotland. See PERCEFOREST.

Galahad, Sir, the ideal knight of Arthur's Round Table, whose maiden purity won for him the vision of the Holy Grail.

In the ancient Welsh legends, which passing into France were the foundation of the German legends of the Grail, Percival or Parzival was the hero of the Grail quest. Galahad was a later creation of Walter Map (circa

1210) elaborated by Walter's successors in England, and receiving his apotheosis at the hands of Sir Thomas Malory in the *Morte d'Arthur* (1470). He was little known in continental Europe, or misknown there as the Gallehalt who finally degenerated into the Galeotto of Dante,—Hyperion masquerading as a Satyr!

Map's and Malory's Galahad was the son of Sir Lancelot by Elaine, daughter of King Pelleas. He drew from a marble and iron rock the sword which none other could release; he was the first and only knight that safely took his seat in the Siege Perilous (reserved at the Round Table for him who was destined to see and touch the Holy Grail), with Sir Percival and Sir Bors he crossed over to the city of Sarras, where Galahad eventually was made king, and on the day of his coronation, having achieved the Quest, his soul left his body as he prayed and was carried by angels up into heaven.

Tennyson has infused a new meaning into the Quest for the Grail and still further elaborated the character of Galahad, so as to modernize the mediæval conception. In his *Dedication* to the *Idylls of the King* he even intimates that he may unconsciously have drawn some from the character of Albert, Prince Consort to Queen Victoria:

> These to his memory, since he held them dear,
> Perchance as finding there unconsciously
> Some image of himself, I dedicate
> I dedicate, I consecrate with tears these Idylls.
>
> And indeed he seems to me
> Scarce other than my king's ideal Knight
> Who reverenced his conscience as his king,
> Whose glory was redeeming human wrong,
> Who spoke no slander, nay, nor listened to it,
> Who loved one only and who clave to her.

Galeotto, the Italian form of Gallehault, which in its turn is the name under which the Galahad of Walter Map and the English romancers figures in Norman-French variations of the Arthurian legend. Through an astounding perversion it has become a common term in Italy and Spain for a panderer, a procurer. Of this perversion Dante was the more or less innocent agent. In his story of Francesca da Rimini (*Inferno*, v) Francesca tells how she and Paolo, reading together a book, came to a passage where the lover kisses a woman whom he evidently had no right to kiss, and Paolo bending down kissed Francesca,

> Galeotto fu ie libro et chi lo serisse
> Quel giorno piu non vi leggemo avanti,

which literally means "Galeotto was the book and he who wrote it. That day we read no more." The passage is somewhat obscure but the consensus of the best commentators is well presented by Paget Toynbee in *Dante Studies and Researches*. The book was the old French romance of *Lancelot du Lac*. Here Gallahaut was the knight who introduced Lancelot to Guinever. It was he also who urged the Queen to give Lancelot the kiss which was the beginning of their guilty love. Hence Francesca's meaning is that the book and its author played the same part with Paolo and herself that Gallehault had played with Lancelot and Guinever. Dr. Toynbee warns us not to confound Gallehault with Galahad, but though differing in characteristics they are basically the same character. Still Toynbee's inference is plausible that, even before Dante, Gallahault's conduct had won for Galeotto in Italy the ill-fame which now surrounds his name. It is noteworthy that Boccaccio's *Decameron* (but this was after Dante's use of the word) was stigmatized as *Il Principe Galeotto*, the prince or chief of panderers.

Gallehault, the form under which the English name Galahad figures in the old French romance *Lancelot du Lac*. A different paternity however is assigned to him in the French version; he becomes not the son of Lancelot, but of Sir Brewnor. See GALEOTTO.

According to chap. 39 of the French *Roman de Lancelot*, as quoted in Delvan's *Bibliotheque Bleu*, "The Queen seeing that he dared not further say or do, took him by the chin and gave him a long kiss in the presence of Gallehaut."

Gallus, hero of W. A. Becker's classical romance of that name written to illustrate the manners and customs of imperial Rome. In real life as in the fiction Gallus was a man of military and political importance, a poet (whose works have not come down to us), a favorite of Augustus and the admired friend of Virgil, one of whose Eclogues bears his name.

Gambrinus or **Gambrivius,** the mythical inventor of beer or ale in the folklore of many countries. He is usually spoken of as a king or duke of Flanders and Brabant, flourishing at some uncertain period in the remote past. A tradition favored by mediæval German historians made him king of the Tuiscones, seventh in descent from Noah, who succeeded his father Marso about 1730 B.C., founded the cities of Cambray and Hamburg (the latter was in effect known to the Romans as Gambrivium) and extended the boundaries of his kingdom from the Rhine to Asia.

Gambrinus is represented as a portly graybeard, rubicund, but dignified, with a crown on his head, ermine on his shoulders, and a foaming tankard in his hands. He is said to have married Isis—a curious coincidence, as Isis was the sister of Osiris to whom the Egyptians attributed the invention of beer. In Ireland Gambrivius invents other beverages besides beer. He takes part with other monarchs, his contemporaries, at mysterious midnight anniversaries where St. Lawrence weeps tears of fire. So Franconian legend made him assist at a spectral banquet given yearly, May 1st, at the Teufelstisch, by the kings of ancient Franconia.

An apocryphal legend of Gambrinus avowedly invented by Deulin in *Contes d'un Buveur de Biere* has passed as genuine—for instance John Fiske accepts it in *Myths and Mythmakers*. Here Gambrinus was a poor fiddler who, contemplating suicide, was tempted into making a compact with Satan,—thirty years of unlimited prosperity and the forfeit of his soul at the end. From the devil he learned how to make bells and beer and because of these inventions the Holy Roman Emperor created him Duke of Brabant and Count of Flanders. For 30 years Gambrinus sat beneath his own belfry drinking beer with nobles and burghers. Then Satan sent a messenger for him, Jocko, but Jocko, made drunk on beer, was ashamed to return to hell, so Gambrinus lived calmly for a couple of centuries and finally turned into a beer-barrel.

A plausible explanation of the Gambrinus myth resolves the name into a corruption of Jean Primus or John I, Duke of Brabant (1251–1294), who being anxious for popularity had himself received into the guild of brewers at Brussels. His portrait suspended in their guildhaus represented him as clad in all the ducal insignia and holding a foaming tankard in his left hand. In course of time this portrait may have been looked upon as the god or inventor of beer and thus given rise to the legend.

Gamelyn, titular hero of a narrative poem attributed to Chaucer, and now generally included in the *Canterbury Tales* as *The Coke's* (*Cook's*) *Tale of Gamelyn*. Skeat doubts if it be Chaucer's at all, but deems it likely that Chaucer had contemplated rewriting it. He gives its date as approximately 1340, though it was not printed until 1721. Thomas Lodge evidently had access to the MS., as he founded upon it part of a prose story, *Euphues' Golden Legacy* (1592), which was taken by Shakspear as the basis of *As You Like It* (1598).

The story belongs to that popular class where the youngest of three brothers is the successful hero. Sir Johan de Boundys, dying, bequeaths the greater part of his estate to his third and youngest son, Gamelyn. Johan, the eldest, being sheriff, is enabled to mistreat the lad and squander his property, but Gamelyn, after soundly cudgelling a party of ecclesiastical guests with a stout

oaken cudgel, escapes with the old servitor, Adam, into the woods and becomes head of a band of merry outlaws. He is arrested by Johan and bailed out by the second brother Ote. In the end the tables are reversed, Johan is hanged, Ote succeeds him as sheriff, and Gamelyn becomes the king's chief ranger.

Ganello, jester to the Marquis of Ferrara in the fifteenth century, of whom a famous story is told by Bundello in his *Tales*, iv, 17. Having offended his patron he was condemned to death. Before the day of execution, the anger of the Marquis so far relented that he determined to remit the death penalty and inflict instead a severe practical joke, such as the man delighted to play upon others. Ganello, therefore, was duly led to the scaffold where the public executioner awaited him axe in hand, his head was laid on the block, his eyes closed, and a pail of water was dashed upon his neck. The assembled spectators shouted with laughter, but the victim did not move, and it was presently found that the shock of what he imagined to be the falling axe had killed him. The story is a favorite instance with psychologists of the power of imagination.

A similar effect of horror forms the subject of *The Dream*, the second of Joanna Baillie's tragedies on Fear.

Ganelon, in Carlovingian romance, the most trusted and the most treacherous of Charlemagne's paladins, the Judas who eventually betrayed the Christians to the Moslems at Roncesvalles. Ganelon, arraigned for his treachery and proved guilty by his defeat in single combat, is torn asunder by horses. Chaucer introduces him into his *Nun's Priest's Tale*. Dante places him in the *Inferno* (xxxii, 122). He is represented as a man of great stature, 6½ feet tall, and of a morose and solitary disposition. See ROLAND and MARSIGLIO.

The only Ganelon known to history, the archbishop of Sens under King Charles the Bald, was by him accused of treason, but was afterwards reinstated to favor. The real traitor, Lope, duke of Gascony, a grandson of Charlemagne, miserably finished his career at the end of a rope. Yet so persistently was Ganelon's name associated with treachery and its punishment, that in the year 1131 the soldiers of Nepi bound themselves by an oath "if one among us breaks the association may he with his adherents be expelled from all honors and dignities, may he partake of the fate of Judas, Caiaphas and Pilate, may he die the infamous death of Ganelon, and may his memory perish with him."

Ganymede, in classic myth, a Trojan prince, son of King Tros, by the nymph Callirhoe. The most beautiful of mortals, he was carried off by the gods that he might act as cup-bearer on Olympus. This is the Homeric account. Later writers state that Zeus himself carried him off from Mount Ida, in the form of an eagle or by means of his eagle. Astronomers placed Ganymede among the stars by the name of Aquarius. See OVID, *Metamorphoses*, x. The love of Zeus or Jove for his cup-bearer is alluded to by Chaucer and by almost all the Elizabethans.

Garagousse or **Caragueux,** the central character of a popular show of marionettes or shadow pictures in Algiers and Turkey. A mere outline of pasteboard moved by threads, he is the Punch of the Oriental street drama. In 1841 the French authorities found it necessary to prohibit the performance in Algiers, on account of the numerous lampoons on current events and contemporary characters interpolated into the part.

Gareth, in Sir T. Malory's *Morte d'Arthur* (1470), the youngest son of Lot, king of Orkney, and Morgawse, Arthur's half sister. His mother, to deter him from entering Arthur's Court, laughingly suggests that he should conceal his name and serve for twelve months as a kitchen scullion. He accepts the challenge. Sir Kay, the king's steward, nicknamed him Beaumains, in ridicule of his large hands. When Linet besought Arthur to send one of his knights to liberate her sister Liones from Castle Perilous, Gareth volunteers and despite the lady's contumely succeeds in freeing Liones.

And he that told the tale in olden times
Says that Sir Gareth wedded Lyonors;
But he that told it later, says Lynette.
TENNYSON: *Idylls of the King,*
Gareth and Lynette.

Gargantua, hero of Rabelais's romance, is not a pure invention but a distortion or exaggeration of popular myth. It is probably the giant of folklore that Shakspear refers to in the one reference his works supply, "You must borrow me Gargantua's mouth ere I can utter so long a word" (*As You Like It,* Act III, Sc. 2). The "Gargantius, noble son of Beleni," in *Giraldus Cambrensis* undoubtedly indicates Gargantua. But in France the first written mention so far traced antedates Rabelais by only seven years. In Bourdigné's *Legende de Maistre Pierre Fairfue* (1526), occur the words, "Gargantua qui a chepveux de plastre." Popular traditions concerning a giant of this name are common to-day throughout the greater portion of France. They undoubtedly come down from a remote antiquity. Haute Bretagne is the district in which reminiscences most abound, but the legend spreads thence into Normandy, Poitou and Touraine. Mountains and caverns, and such works of human execution as dolmens, are usually associated with Gargantua. Ordinarily, but a fragment is presented. A mark of his hand or foot on a rock, a little toe of Gargantua and the like are encountered. Many of the attributes assigned by Rabelais to his giant are found in provincial legends. He is probably the development of a Gallic Hercules and mayhap a solar myth. With popular tradition concerning him Rabelais, a native of Touraine, could not be other than familiar. It is, however, such extravagances as eating the pilgrims on a salad that Rabelais borrowed. No effort to ennoble the character is perceptible in tradition, nor has the slightest reference yet been traced to the other characters of the Gargantuan legend.

Gautama, the family name of Prince Siddartha, who dropped his first name and his title when he manifested himself as the Buddha ("the Enlightened One") or Messiah of the Orient. He was the last and greatest of many Buddhas who have appeared from time to time for the regeneration of the world. A historic character, Siddartha Gautama was born about 560 B.C., near the ancient town of Kapilavastu in Nepal. He was the son of Scaddhodana, chief of one of the Sakya tribes. His mother was Mahamaya. Some legends allege that she was a virgin wife and mother. All legends agree that the birth of her son was foretold in a dream, wherein he appeared under the form of an elephant. Hence the sacred character of the elephant in Buddhist eyes. The young prince was brought up in complete ignorance of the world, its sorrows and its evils. Despite all his father's precautions, however, four object lessons opened his eyes: an aged and decrepit man, a diseased man, a corpse, and a monk. The problem of evil, of sin and suffering, assailed him. At twenty-nine he made the "great renunciation," leaving home, wife and child to practise severe mortifications in the desert. After six years he found himself no nearer to the light. He surrendered himself to meditation. From one long night vigil under a Botree he emerged a perfect Buddha. He continued his vigils under other trees and then began preaching at Benares where he gathered around him his first disciples. He died, still preaching, at the age of eighty. The story of Gautama and his teaching form the subject of Edwin Arnold's epic, *The Light of Asia.*

Gauvain, hero of a mediæval French romance, *Le Chevalier à l'Epée,* erroneously attributed to Chrestien de Troyes. Gauvain is received in a splendid castle, after having been warned by a friendly peasant that no one may find fault at aught within, under pain of death. So he abstains from criticism. He had not been forewarned of a second rule, that any one who attempted liberties with the chatelain's daugh-

ter would instantly be decapitated by a magic sword. On the second night he is locked in the same room with that damsel. She takes a liking to him and reveals everything. Subsequently he marries her. She reappears in the metrical romance of Perceval. She there runs away with a lover, taking Gauvain's greyhounds with her. Gauvain catches up with the fugitives. He leaves to his wife the choice of returning or continuing her flight. She elects to throw in her lot with her lover. When the same choice is offered to the greyhounds they remain with their master. This last story, with other women for its heroines, reappears in many French and English romances.

Gawain, Sir, in the Arthurian cycle of legends, the nephew of King Arthur by his sister Morgana. Next to Launcelot he was the greatest warrior among the knights of the Round Table and he excelled them all in courtesy. This may have been the result of a salutary lesson impressed upon him in youth. Neglecting to salute a damsel as he rode by her she avenged the incivility by transforming him into a hideous dwarf. Through the influence of Merlin, he was restored to his proper shape. *The Marriage of Sir Gawain*, an anonymous ballad, deals with a famous episode in his life. King Arthur, vanquished by a grim knight in single combat, had his life spared on a promise that he would return next New Year's day and bring word what it is that women most desire. All the wise men were consulted; no two gave the same answer. In deep perplexity the king rode out at the appointed time to keep the engagement. On his way he fell in with a loathly lady of hideous aspect who confided to him the correct answer to the baron's riddle, that the chief desire of women was to have their own wills. For reward she claimed the hand of one of King Arthur's knights. Sir Gawain generously undertook to pay the debt and was rewarded after marriage when the loathsome lady regained the beauty of which she had been robbed through the enchantments of an envious stepmother. See LOATHLY LADY.

Gayant Sire de, a gigantic figure 25 feet high, made of wicker work resplendently overlaid with mediæval armor, which is the palladium of Douai in France. His consort is Marie Cagenon, another wicker image 22 feet high and his three children are respectively Jacquot, Mlle. Filon and Mlle. Thérèse. At the annual festival, celebrated from the 8th to the 11th of July, the entire family is brought out and paraded through the village streets. See WALSH, *Curiosities of Popular Customs*, p. 453.

Ge or **Gæa,** in Greek myth, a personification of the Earth. Hesiod in the *Theogony* makes her the first being that sprang from chaos, giving birth to Uranus (Heaven) and Pontus (the Sea). From the Homeric poems it appears that black sheep were sacrificed to her. By Uranus she became the mother of the Titans.

Gelert, the dog hero of an ancient legend versified by William Robert Spencer, *Beth Gelert or the Grave of the Greyhound*. Gelert belonged to Prince Llewellyn, son-in-law to King John of England. Returning from the hunt one day Llewellyn found his child's cradle empty and the dog's mouth smeared with blood. In sudden fury he slew Gelert, but the next moment revealed the child unhurt and besides it the body of a wolf which the dog had killed. Llewellyn, in self-reproach, raised a monument over the faithful brute and to this day the place is called Beth Gelert or Gelert's Grave.

So far legend. History shows that the place name was really derived from St. Celert, a Welsh saint of the fifth century, to whom the church of Llangeller is consecrated. The legend itself is not indigenous to Wales, but in one form or another appears in the folklore of nearly every Aryan nation. It was borrowed from the *Panchatantra*, a collection of Sanskrit fables, by the mediæval compilers of the *Gesta*

Romanorum. In many local legends a serpent takes the place of the wolf, and the misjudged slayer is in Hindoo a mangoose, in Arabic a weasel, in the Persian a cat.

Genevieve or **Genoveva of Brabant,** heroine of a widely diffused legend whose origin goes back to the thirteenth century. She is the typical instance of wifely constancy slandered and repudiated,—generally on the accusation of a baffled tempter. Genevieve is the wife of the palatine Siegfried of Treves. Golo, majordomo in the household, is her accuser. Sentenced to death but spared by the executioner, she lived with her son in a cave in the Ardennes, nourished by a roe. Meanwhile Golo's treachery had been discovered. Not till six years later was it that Siegfried, chasing the roe, was led to the cave and thus to the recognition and restoration of herself and her son.

In real life Genevieve is said to have been Marie of Brabant, whose jealous husband, Louis II, Duke of Bavaria, sentenced and beheaded her, January 18, 1256. The change of name was possibly due to the cult of St. Genevieve, patroness of Paris. Indeed not only did Marie lose her original name, but she gained unauthorized sainthood. A very popular legend, *L'Innocence Reconnue, ou Vie de St. Genevieve de Brabant,* by the Jesuit Reinier de Cerisier (1603–1662), was printed in 1638 and became a frequent subject for dramatic representations in Germany. Analogous legends are found in the folklore of nearly all times and countries. They are evidently of independent birth, as the circumstances may frequently have been repeated by that arch plagiarist, history. In the Charlemagne cycle Blanchefleur is the innocent suspect in France, and Olivia, sister of Charles and wife of King Hugo, in Germany. Other variants of the same story are the Scandinavian ballad *Ravengaard og Memmering*, the Scotch ballad *Sir Aldingar*, and the English romances *Sir Triamoure* and *The Earl of Toulouse.*

Genghis (or **Jenghiz**) **Khan** (1162–1227), a famous Tartar conqueror. Born and brought up as the chief of a petty Mongolian tribe, he lived to see his armies victorious from the Yellow Sea to the Dneiper and one of his grandsons, Kublai Khan, established in Pekin as the founder of a dynasty of Mongol emperors. His original name was Temuchin but in 1206 when he became Emperor he assumed the title of Cheng-sze, or "perfect warrior."

George a-Green, hero of an English prose romance of pre-Elizabethan antiquity, entitled *The History of George a-Green, Pindar of the town of Wakefield.* Pindar is a corruption of *penner*, the keeper of the public pen or pound. He was a friend of Robin Hood and Little John. Robert Greene in 1589 produced a comedy, *George a-Greene, the Pinner of Wakefield.*

George, St., champion of Christendom and patron saint of England, was a historical character, though history has been plentifully overlaid by legend. Gibbon's identification of him with George of Cappadocia, the cruel and avaricious Arian bishop, is now utterly discredited. The real George was a son of the Christian Governor of Diospolis and was martyred April 23, A.D. 304. Born at Lydda in Palestine, he was a favorite of Diocletian and a trusted and important officer in his army. Ancient authors praise his strength and beauty, his courage, intelligence and courtesy. At the end of the Persian campaign George lived for a time at Beirut. It is probable that Diocletian then sent him on an expedition to Britain. There he became known to Helena (mother of Constantine), who twenty years later dedicated to him a church in Constantinople. Apparently he was still in Britain when Diocletian's edict for the extermination of his Christian subjects was proclaimed. He at once laid down his arms, returned to Lydda, freed his slaves, sold his possessions for the benefit of his disbanded household, and proceeded to Rome

to plead with Diocletian for his fellow religionists. On the way thither at Beirut he slew some large animal, probably a crocodile, which legend has magnified into a dragon. The distressed princess whom he is said to have rescued was presumably added by some early hagiologist anxious to find a Christian parallel for the story of Perseus and Andromeda. The story has taken a great hold upon the popular fancy and is a favorite in literature and legend. G. W. Cox resolves it into a sun-myth. Baring-Gould while favoring the sun myth theory suggests the alternative of an allegory.

St. George is any Christian who is sealed at his baptism to be "Christ's faithful soldier and servant unto his life's end," and armed with the breastplate of righteousness, the shield of the faith, marked with its blood-red cross, the helmet of salvation and the sword of the Spirit, which is the word or power of God.

The hideous monster against whom the Christian soldier is called to fight is that "old serpent, the devil," who withholds or poisons the streams of grace, and who seeks to rend and devour the virgin soul, in whose defence the champion fights.—*Curious Myths of the Middle Ages.*

Spenser introduces St. George into his *Faërie Queene* as the Red Cross Knight, who at first calls himself Gorgas and is later hailed as Saint George of Merry England.

According to the popular legend, it was at Berytus or Beirut, when on his way to the Emperor, that St. George's conflict with the dragon took place. A ruined tower near this city still marks the site of the encounter; the beautiful bay on the south of which, on a projecting point, is situated the city of Beirut, is to this day called St. George's Bay. Speaking of this Berytus, Ludovicus Patricius in the first book of his travels says: "We found there nothing worthy of note, but an old ruinous Chappel built in a place, where, as they say, St. George redeemed the King's daughter out of the fiery jaws of a dreadful dragon."—E. O. Gordon: *Saint George*, New York, 1907.

Geraint. See Enid.

Gerbert, a simple monk of Aurillac, France, who by sheer force of intellect rose to the archiepiscopal sees of Rheims and Ravenna, bore a leading part in the transfer of the French crown from the Carlovingians to the Capets and finally died in 1003 as Pope Sylvester II. He is the hero of many mediæval legends which represent him as a necromancer and make him die a penitent so contrite for his self-confessed crimes that he orders his body should be cut into pieces and deprived of Christian sepulture. No subsequent pope ventured to assume his ill-omened name, despite the attractiveness surrounding that of Sylvester who, in mediæval belief, had brought about the conversion of the Roman Empire. See F. Picaret, *Gerbert un Pape Philosophique d'apres l' Histoire et la Legende*, Paris, 1897.

William of Malmesbury fathers upon this pope a legend which had originally been told in the *Gesta Romanorum*, Tale cvii. An image in Rome bore the legend "Strike here" on its outstretched forefinger. A clerk, or priest, dug on the spot where the shadow fell. He reached a trap door, below which marble steps descended into a succession of spacious halls lavishly decorated and crowded with silent men and women. One carbuncle suspended in a corner of the reception room lit up everything with splendor. Opposite stood an archer in the act of taking aim. The priest, returning through this hall, seized a diamond-hilted knife as a relic. Instantly all was dark around him. The archer had shot his arrow, shattering the carbuncle. The staircase had vanished and the interloper was buried alive. In William of Malmesbury's story Gerbert succeeded in making his escape. In Spenser's *Faërie Queene*, II, viii, 34, Sir Guyon in the subterraneous House of Richesse is tempted by a fiend to snatch some of the treasures, but refraining, escapes a terrible doom.

Geryon or **Geryones,** in Greek myth, a semi-human monster with three heads, or according to some accounts with three bodies united together, fabled to have been a king of Erythia, an imaginary island off the coast of Spain. He kept a herd of red oxen which fed together with those of Hades. The 10th labor of Hercules was to fetch these to Eurystheus. After long travel Hercules reached the frontiers of Libya and Europe, where he erected two pillars, Calpe and Abyla, one on each side of the straits of Gibraltar. Being annoyed by the heat of the sun he shot an arrow at the sun god Helios. Instead of exciting counter annoy-

ance, Helios was so tickled by his temerity that he presented him with a golden boat in which he sailed to Erythia. He slew Geryon and carried off his oxen, which Eurystheus sacrificed to Hera. The story of this eleventh labor was a favorite with the Latin poets as it brought the Greek hero over to Italy and thus enabled them to invent further adventures for him.

In Dante's *Inferno* Geryon is made the ruler of the eighth circle of hell, where the fraudulent are punished. At Virgil's bidding, Dante hands over to him his girdle, which Virgil casts into the abyss. Geryon rises from the depths and lends the aid of his shoulders to guide the pilgrims downward. Like the Harpies he is half man and half beast. His countenance is genial, his body that of a writhing serpent with particolored shining skin; his glittering tail ends in an envenomed fork; his sharp claws are concealed beneath soft hair. The figure is avowedly typical of the impostor and swindler who seeks to captivate his victim by a gracious aspect, whilst he winds his coils about him and eventually darts out the scorpion sting.

Ghismonda, in Boccaccio's *Decameron*, iv, 1, only daughter and heiress of Tancred, Prince of Salerno. Falling in love with Guiscardo, one of the court pages, she introduces him into her chamber through a secret grotto. Tancred happens to be concealed in her chamber during one of these interviews. Next morning he upbraids her; she defends herself on the plea of a great love, and that merit is superior to the accident of birth. Tancred kills the page, and sends the lady his heart in a golden cup. She had already prepared herself for some such catastrophe and had distilled a fatal poison, which she drinks after pouring it on the heart.

Dryden has versified this story in his *Tales from Boccaccio* (1700), changing the heroine's name to Sigismonda (*q.v.*). See also ISABELLA.

The rudiments of this and similar stories of savage vengeance may be found in Tale 56 of the *Gesta Romanorum* (1340).

A merchant is dined sumptuously by a nobleman, while the lady of the house is served with only a pittance of meat in a human skull. He sleeps in a chamber in which he discovers two corpses strung up by the arms. Next morning the nobleman explains: the skull is that of a duke he had discovered in his wife's embraces, while the corpses are of two of his own kinsmen, slain in revenge by the duke's sons, which he visits daily to remind him that their blood is not yet atoned for. These tales are evident descendants of the cannibal feasts prepared by Atreus and Procne.

Ghouls, in the popular myths of Europe borrowed apparently from the East, a species of vampire. Fornari's *History of Sorcery* tells this representative tale: In the middle of the 15th century Aboul-Hassan, a young merchant of Bagdad, fell in love with Nadilla, the daughter of a hermit sage, who reluctantly consented to her marriage. Everything went happily until Aboul began to notice that his bride left the nuptial couch at night and only reappeared an hour before dawn. On one of these occasions he followed her into a cemetery and saw her partaking with her fellow ghouls of a banquet on human remains. Next night he asked Nadilla to join him in an improvised supper. She refused all his urgings. At last he cried out, "You would rather sup with the ghouls!" Nadilla trembled and crept into bed. But when she thought Aboul was asleep he heard her whisper, "Now expiate your sacrilegious curiosity!" and felt her teeth in his throat. With difficulty he rescued himself by killing her. Three nights later she returned to Aboul's bed and he only saved himself by flight. Then the father confessed all. She had previously been married to a soldier who had killed her because of her profligacy, but she had returned to life as a ghoul or vampire. Aboul dug up her body which still bore all the external appearances of life, burned it and scattered the ashes into the river Tigris.

Giletta, in Boccaccio's story, *Giletta di Narbona* (*Decameron*, ix, 3), is the daughter of a physician, Girardo di Narbona. Wedded by royal decree to the unwilling Beltramo he deserts her before consummating the marriage, but she wins him back by a stratagem. The story was translated

by William Painter for his *Palace of Pleasure* (1575) and, besides forming the basis of one of the oldest of Italian comedies, *Virginia*, by Bernard Accotti (1513), was adapted to his own uses by Shakspear in *All's Well that Ends Well*, where Giletta becomes Helena and Beltramo is anglicized into Bertram.

Ginevra degli Amieri, heroine of a Florentine legend, versified by Shelley in *The Story of Ginevra* (1821) and dramatized by Leigh Hunt, *Legend of Florence* (1847) and Eugene Scribe, *Guido et Ginevra*. All are founded on the version given in *L'Osservatore Fiorentino*, a guidebook first published in 1797, though Hunt wanders from it in his catastrophe.

Ginevra, in love with Antonio Rondinelli, but married against her will to Francesco Agolanti, developed hysteria, and in a cataleptic trance was buried in the family vault near the Duomo in Florence. At midnight she revived and found her way home through the street ever since called *Via della Morta*, the "Dead Woman's Street." Francesco, deeming her a spectre, repelled her, so did her father and her uncle, but Rondinella welcomed her, nursed her back to health and married her. "That which is difficult to believe," says *L'Osservatore*, "is the second marriage of Ginevra while her husband was still living, and her petition to the Ecclesiastical Tribunals, which decided that the first marriage having been dissolved by death, the lady might legitimately accept another husband."

Giocondo (Fr. *Joconde*), hero of an episode in Ariosto's *Orlando Furioso* (1515), paraphrased by La Fontaine in *Joconde* (1665), an equally famous poetical conte.

Giocondo, a noted lady killer, is summoned by Astolfo to his court to dispute with him the championship in breaking hearts. Just before leaving,—his wife thinking he had already gone,—he surprised that lady abed with a valet. Just after arriving he detects Astolfo's wife in an intrigue with a dwarf. The first incident had filled him with gloom, the second restores him to cheerfulness. He reveals all to Astolfo. The two friends agree to revenge themselves on the entire sex and start out together on a merry round of amorous adventures. La Fontaine's conte was frequently dramatized, notably in a farce by Fagan (1740) and two comic operas, respectively by Deforge (1790) and Etienne and Nicolo(1814).

Glaucus, in classic myth, a fisherman who eats of an herb which, he has noticed, restores life to the fishes he has caught so that they wriggle their way back to the river. Straightway he is obsessed by a longing for the water and takes a headlong plunge. The river gods welcome him and he becomes as one of them. His sea-green hair trails behind him on the waters; his shoulders broaden, his legs are merged into a fish's tail (Ovid, *Metamorphoses*, xiii). He falls in love with Scylla, and applies to Circe for aid; Circe proffers her own love instead, is spurned by Glaucus, and in revenge, turns Scylla into a monster with 100 barking heads (*Ibid.*, xxiii). Keats, amplifying on Ovid, makes Glaucus yield to the seductions of Circe, temporarily forgetful of his allegiance to Scylla. One day he happens upon Circe surrounded by the beasts who were once like himself her lovers, and realizes his true condition. Circe, enraged, puts Scylla into a death-like trance and casts a spell of palsied age upon Glaucus. This episode Keats introduces into *Endymion*, iii, 192.

Goblin, in Scotland and France, a name given to ghosts, spectres and phantoms. The Scotch variety has the further peculiarity that he exists as a double or wraith of every man during his lifetime and only turns into a goblin after his death. Whenever the wraith makes his appearance to a man he has just time left to prepare for the end. In Normandy the goblin is not a mere spectre, but a familiar genius who assumes various shapes for his own amusement, being more mischievous than malign. When kindly treated by a peasant he manifests

gratitude by stealing grain from the neighbors' barns and stowing it away in that of his benefactor.

Godiva, Lady. See PEEPING TOM.

Gog and Magog. Popular names given to two wooden statues, uncouth but colossal, which adorn the Guildhall in London. Gog of Magog is mentioned in *Ezekiel* xxxviii, xxxix, and a coincidence of sound may have influenced popular nomenclature. It is plausibly held that the statues were originally called Corineus and Gotmagot (*q.v.*), after heroes commemorated in an Armorican chronicle quoted by Geoffrey of Monmouth. The first name dropped out of memory and the last was split up among the two figures.

Gog and Magog are only specimens of a class. Most of the old commercial cities of Europe had a civic giant, some indeed a whole family of giants, whose figure or figures were paraded on popular festivals and were the objects of a sort of personal affection. The grand specimens are to be found in Flanders and Brabant. Antigonus of Antwerp was designed by Charles V's painter Lyderic of Lille and finds less classic counterparts in Gayant of Douai, Goliath of Ath (not Gath), the Tailor's Giant of Shrewsbury and many others. They are moreover much more lively, for while Antigonus sits on a throne, and is drawn by horses, the rest are able to walk of themselves, through the streets of their native cities. To be sure this involves a somewhat unheroic guise for their lower portions. All have petticoats from the waist downwards in order to conceal the men within who move the figure. Goliath has a wife almost as tall as himself, but no children. On the other hand Gayant of Douai, also called Johan Gelon, is the head of a family party consisting of his spouse, Marie Cagenon, of a grown (indeed overgrown) son called M. Jacquot, a giantess of a daughter, Mademoiselle Filion, and an infant called Binbin, scarce 8 feet high. All these giants and many more are connected with local legends and celebrated in local rhymes and on constituted occasions are carried through the streets in public procession. It is a long time since Gog and Magog participated in the Lord Mayor's show in London.

Golden Fleece. According to a Greek myth Nephele gave her son Phrixus a ram (Aries) with a golden fleece. To avoid the jealousy of Hera, Phrixus with his sister Helle fled on the back of the ram and attempted in this fashion to swim the intervening sea. Phrixus succeeded but Helle fell off the ram's back and was drowned. Hence this sea was known as the Hellespont. Phrixus was kindly received in Colchis by King Æetes. He sacrificed the ram to Zeus, stripped the fleece from the corpse and hung it up in the temple. Here it became the object of a famous quest by the Argonauts. Zeus placed the ram in the heavens as the constellation Aries.

Gonin, Maitre, a French conjurer who flourished in the days of Francis I before whom he made exhibition of his magic powers perfectly in keeping with the morals of that time and the manners of that court. "He was a man very subtle and expert in his art," says Brantome, "and his grandson, whom we have seen, was his equal." Grandfather and grandson having been in the same profession have been telescoped into one in the memory of men, and the name survives in popular proverbs.

Goodfellow, Robin, also known as **Puck,** in the fairy mythology of Great Britain, the son of a mortal woman by an elf or fairy, some say of King Oberon himself. While yet a child, his pranks were the plague of the neighbors. Running away to escape his mother's punishment, he entered the service of a tailor, upon whom he played a number of practical jests and eventually encountered Oberon in a forest, who made known to him his origin and also that he possessed the power of transforming himself into what shape he pleased. This opened out to him unlimited opportunities for mischief, which he lost no time in turning to

riotous account. Before Shakspear the name appears to have been a general one applied to a species of tricky elves or hobgoblins, to whom Friar Rush (*q.v.*) bore a close affinity. But with the appearance of the *Midsummer Night's Dream*, in which Puck or Robin Goodfellow occupies a prominent position, he began to assume a concrete personality in the public mind, and the numerous scattered stories about these beings were welded into a consistent whole and centred around a single individuality. The black letter tract, published in London, in 1628, under the title of *Robin Goodfellow, His Mad Pranks and Merry Jests*, and the ballad of *The Merry Pranks of Robin Goodfellow*, ascribed to Ben Jonson, both appeared after Shakspear's comedy.

Either I do mistake your shape and making quite
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow: are not you he
That frightsthe maidens of the villagery,
Skim milk and sometimes labor in the quern
And bootless make the breathless housewife churn;
And sometime make the drink to bear no barm;
Mislead night-wanderers, laughing at their harm?
Those that hobgoblin call you, and sweet Puck,
You do their work, and they shall have good luck:
Are you not he?
Midsummer Night's Dream.

Goose, Mother. There is an absurd legend which identifies Mother Goose of the nursery tales with a certain Elizabeth Goose of Boston, mother-in-law of one Thomas Fleet, a printer of that town.

The legend runs that when Mr. Fleet's wife gave birth to a son and heir, old Mrs. Goose, in ecstasy over the event, spent all her spare time in crooning the old songs and jingles that had been familiar to her from girlhood. Soon she became the annoyance not only of her household but of the whole neighborhood. Thomas Fleet, being an ingenious gentleman and a humorist withal, conceived the idea of punishing her and rewarding himself by collecting these songs, with such others as he could gather from other sources, into a book which he published under the following title, *Songs for the Nursery; or Mother Goose's Melodies for Children*. The legend adds that the date of publication was 1719.

This story has been repeated in grave books of reference and is set out at full length in G. A. R.'s edition of Mother Goose, Boston, 1869.

Nevertheless, it is utterly untrue.

There is a basis of fact, to be sure. Elizabeth Goose and Thomas Fleet were real persons. Moreover, the latter was a well-known printer who had emigrated from England to Boston in 1712 and started a printing-house in Pudding Lane, removing in 1713 to Cornhill. He married the daughter of Mistress Elizabeth Goose on June 8, 1715, according to an entry in the city registrar's office in Boston.

But the book has no existence. Bibliomaniacs have followed every clew and failed to find it. The only person who ever claimed to have seen it was a mythical "gentleman of Boston, a member of the Massachusetts Historical Society," who in the year 1856, "while examining a file of old newspapers in the library of the American Antiquarian Society at Worcester, came across a dilapidated copy of the original edition of 'Mother Goose's Melodies.' Being in search of other matter, he merely took note of the title and general condition and character of the work, intending to make a further examination of it at another time. Whether he ever did so is not known. His health being impaired, he soon after went to Europe, where he remained for many months." So much is from the Preface to G. A. R.'s edition of Mother Goose.

The evidence, you see, is absolutely worthless. We must know who was the gentleman of Boston before we trust him. And he is only vouched for by the equally mysterious G. A. R.

More than this, a fatal mistake shows that the story is utterly false.

The unknown gentleman "took note of the title," G. A. R. tells us,

and then the latter quotes it in full. It claims that the book was " printed by T. Fleet, at his printing-house, Pudding Lane, 1719." Now, T. Fleet's printing-house was not in Pudding Lane in 1719.

The story, in short, is a hoax, and a rather clumsy one at that.

Who, then, was the original Mother Goose?

A difficult question, to which a very surprising answer might be given. For if the mathematical axiom hold good that two things which are equal to a third thing are equal to each other, then Mother Goose is no less varied and miscellaneous a personality than the Scandinavian goddesses Freia and Frigga, the classic Venus, the Egyptian Isis, the German Bertha and Hulda, the French Queen Bertha, the German White Lady, the Italian Befana, the Russian Baboushka, and even the Virgin Mary.

That is to say, Mother Goose is simply a popular reminiscence of the old Norse goddess Freia, who is identical with, or has been merged into, all the other characters.

Freia was what might be called by biologists a scissiparitous goddess. In plainer words she could divide herself into portions, and each portion would assume a vitality and personality of its own. Frigga was originally an alternate name for her, as were Perchtha (Bertha), *the shining one*, and Hulda, *the helpful one*. But in process of time the one goddess with these four names was cut up into four distinct personalities—the goddesses Freia, Frigga, the fairies Bertha and Hulda, who, in spite of the conflicting legends that have clustered around them, preserve a congenital likeness.

The original Freia was not only the goddess of love but also of housewifely accomplishments, and about Twelfth Night, the winter solstice, when the Teutonic tribes celebrated one of their sun-worship rites, she visited mortal households and noted the industry of matrons at their spinning.

And now how did this brilliant creature, these many brilliant creatures, degenerate into the wizened and semihumorous Mother Goose?

By a very gradual process. In her earliest form Freia was figured as a storm-goddess, surrounded by minor cloud-goddesses; in some myths they are conceived as swans. Freia came in this way to be looked upon as a Walkyrian Swan Virgin, or even as a swan. Later, as the nature myth changed, it was humanized, the foot only retained its swan form, and a further deterioration substituted the goose-foot.

In mediæval legend, when Freia and Frigga and Bertha and Hulda had all been differentiated into separate personalities, they nearly always retained the common characteristic of a goose's foot. A distaff (showing their interest in domestic pursuits) a fondness for children, and a habit of visiting mortal households during the time of the Christmas festivities, were also common to all, and form important links in tracing their common origin.

And here, it may be noted, rests the identification of these various personalities with the English St. Nicholas, the German *Christ-kindlein* or Kriss Kringle, the Russian Baboushka, and the Italian Befana, who load the children's stockings with toys and presents on either Christmas or Twelfth Night.

Now let us take a sudden leap. It is a well-known law in popular mythology that two legendary or semi-legendary characters who have the same name come in time to be confused together in the popular mind. There were two queens of France named Bertha, one the reputed mother of Charlemagne, the other the wife of King Robert II. Nothing was more natural than that their identity should be merged, and as there was also a mythical Bertha, which French folklore had borrowed from Germany, the various legends were all fused together into the legend of La Reine Pédauque (the Goose-foot Queen) of French tradition.

La Reine Pédauque, also known as Bertha the Spinner, *la fileuse*, and

Bertha with the large foot—*Berthe au grand pied*—figures in effigy on the façade of many old French churches as a crowned female with a swan's or goose's foot, holding a distaff in her hand. The legend which later generations told in explanation of this figure was that it represented Bertha, the wife of her cousin Robert King of France. Having married within the forbidden degrees of consanguinity, without ecclesiastical dispensation, she gave birth to a goose as the sign of divine wrath. The prominent position of La Reine Pédauque on old churches was ascribed to a clerical desire to enforce the moral of her punishment. But, in fact, many of the statues existed before the time of the second Queen Bertha, and represent Bertha of the Largefoot, mother of Charlemagne, whose large foot had become confused with the goose's foot of the German Bertha.

The identity of names has evidently resulted in the fusion of the French Bertha (with its double personality) and of the German Bertha into the one figure of the Reine Pédauque. In course of time the goose's foot, the attribute of the latter, grew to be the feature that overshadowed all the rest. Hence the gradual evolution of La Mère l'Oie, or Goose-mother, who became identified in the popular imagination with the entire cycle of nursery or folk tales as a sort of patron or presiding spirit.

The term Conte de Ma Mère l'Oye in the sense of a folk or fairy tale is known to have been in use in France as early as the sixteenth century, but the various steps of the degeneration are impossible to trace. In many early chap-books, however, La Mère l'Oye is represented as a goose with a distaff, surrounded by a group of children, whom she holds entranced with her stories. The German Bertha has a goose's foot, is the patron of spinners, and is attended by a suite of elves called Heimchen. The Norse Freia-Frigga has a swan's foot, a distaff and is attended by the souls of the unborn. Were there no other means of identifying the three, these likenesses would form a strong chain of evidence.

It was Charles Perrault who first made Mother Goose a literary personage by the publication in 1697 of his famous collection of fairy tales, *Contes de Ma Mere l'Oye* or *Tales of My Mother Goose*.

Doubtless it was in remembrance of Perrault's title that John Newbury, circa 1760, issued the original *Mother Goose's Melodies* under that title.

Gordian Knot. See GORDIUS.

Gordius, in Greek legend, a peasant who was made king of Phrygia because an oracle had declared that the future sovereign should arrive in a wagon and Gordius came driving his team of oxen into the public square just after the oracle had been received. He dedicated his wagon and the yoke of his oxen to Zeus in the temple at Gordium, tying it up so that the ends of the knot could not be seen. An oracle declared that whoever should untie the yoke would rule over Asia. No one succeeded in this, but Alexander the Great cut the knot in two and applied the prophecy to himself.

Gorgons, in classic myth, three frightful daughters of Phorcus and Ceto, named Stheno, Euryale and Medusa, of whom the latter only was mortal. Their hair was entwined with hissing serpents, their bodies were covered with impenetrable scales, they had wings, brazen claws and enormous teeth. Whoever gazed at them was turned into stone. Hence the difficulty that Perseus encountered in killing Medusa. He found the Gorgons asleep in their abode at Tartessus and cut off Medusa's head, looking at her through his magic mirror, put her head into his wallet and though pursued by the two other Gorgons eluded them by means of his helmet of invisibility. He turned to stone all whom he desired to vanquish by exposing Medusa's head which he eventually gave to Athena and she ever after wore it in the middle of her shield or breastplate.

Many attempts have been made by post-classical writers to rationalize the

Gorgon myth. Servius in his commentary on the *Æneid* (fourth century A.D.) quotes from Ammonius Serenus the opinion that the Gorgons were young women of such startling beauty that they were said to turn all beholders into statues. Athenæus (circa 210) names a historian called Alexander of Mendus as authority for the statement that Libya had an animal called a gorgon, which resembled a sheep. Its breath was pestilential, its eye struck dead any one it gazed upon, like the basilisk. He adds that in the war with Jugurtha some of the soldiers of Marius were thus slain. At last it was transfixed by arrows discharged from a long distance.

Gosshawk, the gay nickname of the hero of a Scotch ballad (see ISAMBOURG, BELLE), which is numbered 96 in Child's collection.

Gotham, Wise Men of, a nickname applied sarcastically to the people of Gotham in Nottingham, who were the chosen butts of merrymakers in England, like the Bœotians and Abderites in Greece, the Nazarenes in Judea, and the Schildburgers in Germany. Yet tradition justifies their own proverb that "there are more fools pass through Gotham than remain in it," and hints that their folly was rationally assumed. King John, so Ralph Thoresby tells us, wished to cross the adjacent meadows, but the villagers feared that a royal progress would entail more harm than good. So when the king's messengers arrived they found the villagers engaged in all sorts of fantastic pursuits, some seeking to drown an eel in a pond, others striving to drag the reflected moon out of its waters, and still others putting a hedge around a cuckoo that had lit upon a bush. The scene of this crowning absurdity, and the successor to the bush, are still pointed out in Gotham. King John, deciding that the villagers were insane, altered his proposed route.

The "foles of Gotham" are mentioned as early as the Towneley *Mysteries* of the 15th century. A collection of their "jests" was published in the 16th century under the title *Merrie Tales of the Mad Men of Gotham, gathered together by A. B. of Phisicke Doctour*, the A. B. being strategically intended to be read Andrew Boorde, a physician and a popular wag (see MERRY ANDREW), who probably had no hand in this compilation. The memory of the wise men survives also in a famous nursery rhyme not included in the book:

> Three wise men of Gotham
> Went to sea in a bowl;
> And if the bowl had been stronger
> My story had been longer.

Gotmagot, a giant mentioned by Geoffrey of Monmouth as having been killed in a wrestling match by Corineus. Drayton retells the story in *Polyolbion*, i, (1612), but calls the giant Gogmagog, probably through unconscious influence of the Scripture name Gog, prince of Magog (Ezekiel xxxviii). According to Drayton he was eighteen feet high and king of the Albion giants. Corineus flung his body over the Hoe or Haw of Plymouth and received from Brutus in reward for his victory the land now known as Cornwall.

Gougou, a terrible monster in the form of a gigantic woman, which, according to the neighboring Indians, resided on an island in the Bay of Chaleur. It fed on human beings, catching them and preserving them in pouches large enough to hold a ship. Samuel de Champlain gives a detailed account of this monster, taken down from the lips of natives, some of whom claimed to have seen it, while others had only heard the horrible noises it was accustomed to emit. "What makes me believe what they say," concludes Champlain, "is the fact that as the savages in general fear it, and tell such strange things about it that if I were to record all they say it would be regarded as a myth, but I hold that this is the dwelling place of some devil that torments them in the above-named manner."

Graces (Lat. *Gratiæ*, Gr. *Charites*), the classic personifications of grace and beauty, who presided over the banquet, the dance and all social enjoyments and elegant arts. They were three in number, Euphrosyne, Aglaia, and Thalia, daughters of Jove,

by Eurynome. Spenser thus describes their offices:

These three on men all gracious gifts bestow
Which deck the body or adorn the mind,
To make them lovely or well-favored show;
As comely carriage, entertainment kind,
Sweet semblance, friendly offices that bind,
And all the compliments of courtesy;
They teach us how to each degree and kind
We should ourselves demean, to low, to high,
To friends, to foes; which skill men call Civility.

Gracioso, a stock character in the popular drama of Spain, the embodied spirit of mischief, who appeared in play after play, often as the *deus ex machina*, oftener as a mere chartered libertine lubricating the serious business of the stage by unctious drollery. He expressed himself either in speech or in pantomime at the will of the dramatist. Lope de Vega is said to have introduced him: Morcto developed his more serious side.

Amid all these, and more acceptable than almost the whole put together, was the all-licensed fool, the Gracioso of the Spanish drama, who, with his cap fashioned into the resemblance of a coxcomb, and his bauble a truncheon terminated by a carved figure wearing a fool's-cap, in his hand, went, came, and returned, mingling in every scene of the piece, and interrupting the business, without having any share himself in the action, and ever and anon transferring his gibes from the actors on the stage to the audience who sat around, prompt to applaud the whole.—Sir W. Scott.

Gradlon or **Grallon,** according to a Breton legend which has been versified by Brizeux and Villemarqué and told in prose by Souvestre (*Le Foyer Breton*, 1844) was king of Cornwailles in the fifth century with his capital at Is, or Ys. That city was built on a plain below the level of the sea, which was kept out by a strong wall. The good king had a wicked daughter, Dahut, who held impious revelry in a high tower. One of her lovers prompted her to steal from Gradlon's neck, while he slept, the silver key that opened the sluice-gates in the wall, and in sheer deviltry either he or she let in the sea. Gradlon was awakened by a voice bidding him rise and flee. He took Dahut with him on his horse (for he still loved her) but the raging floods pursued the fugitives and the voice cried out "Cast away the demon that is behind thee." Dahut fell and was drowned and the sea was stayed at the very spot where she perished. But the city was submerged and lost forever.

Graelent, hero of a Breton lay versified, circa 1175, by Marie de France. He plays Joseph to the Mrs. Potiphar of Guinevere and later plays Peeping Tom upon a damsel bathing. The queen had been aroused to wrath by his backwardness, the damsel falls in love with him for his forwardness. She gives him an ever-ready purse (see Fortunatus) and agrees to be at his beck and call whenever he needs her, but warns him never to reveal the secret of their love. A year later the King (obviously Arthur) unduly vain of Guinevere's charms makes her strip before all his court. Everybody praises her beauty save Graelent. He declares that his own lady love excels her. The Queen angrily demands that her rival shall be summoned and set side by side with her for comparison. Then Graelent realizes that he has broken his promise. He discovers also that his lady is offended for she no longer responds to his call. Later when his life is at stake she does appear in his defence, is adjudged more beautiful than the Queen and rides away with Graelent into Faery-land. Marie de France in another "Lay" tells an almost identical story concerning Sir Launfal, and Queen Guinevere and "the flower of all the ladies in the land."

Gratiano, a stock character in the Italian *commedia del' arte*, or popular dramatic entertainment, who has survived from mediæval times. He is a doctor of Bologna, a city famous for its university, pedantic and prosy in his conversation, rubicund in aspect, but wearing a mask with black nose and forehead. Shakspear uses the name twice, once in *Othello* for the brother of Brabantio and again in *The Merchant of Venice* for a friend of Bassanio who is engaged to Nerissa. In the trial scene he is especially vindictive in baiting Shylock.

Greeks, Last of the (Lat. *Ultimus Græcorum*), a name for Philopœmen (B.C. 253–183), a native of Arcadia, who strove to maintain the unity of Greece against Roman incursions. He was eight times general of the Achæan league and discharged the duties of his office with honor to himself and advantage to his country.

One of the Romans, to praise him, called him the Last of the Greeks, as if after him Greece had produced no great man, nor one who deserved the name of Greek.—PLUTARCH, Trans.

Grendel, a monster slain by Beowulf (*q.v.*).

Gregory of the Rock, in mediæval legend, a nickname applied to Pope Gregory the Great, from his fabled connection with a Christianized Œdipus myth. The story was told in a French poem of unknown authorship and uncertain date (first printed 1857), which is the avowed original of *Gregorius or the Good Sinner*, a German poem by the 12th century Hartmann von Aue. The hero is a militant knight who rescues a woman from her oppressor and marries her,—to find out later that she is his own mother. Horrified, he retires to a lonely rock in the sea where he does penance for 17 years. The fame of his self-sacrifice reaches Rome and he is summoned thither to become Pope Gregory I, known to history as Gregory the Great. But inasmuch as the first German pope was Gregory V (Bruno of Carinthea, died 999), the legend, in its origin, probably applied to him and was afterwards thrown back upon the more familiar because greater personality

Grettir the Strong, in Icelandic myth, hero of a mediæval saga whose exploits are reminiscent of many other heroes, Greek and Norse. In his enormous strength, in his fitful action which is as often mischievous as it is beneficent, in the lot which makes him the servant of beings weaker than himself, which stirs up enemies in men whom he has never injured, in the doom which he foresees and which he has not the power, and indeed takes no pains, to avert, he is the counterpart of Hercules and Achilles. When he slays Glam, the demon tells him, "Hitherto hast thou earned fame by thy deeds, but henceforth will wrongs and manslayings fall upon thee, and the most part of thy doings will turn to thy woe and ill-hap; an outlaw shalt thou be made, and ever shall it be thy lot to dwell alone abroad." Henceforth he is "the traveller," who can know no rest, who seeks shelter of many great men, "but something ever came to pass whereby none of them would harbour him." This, however, is the doom of Indra and Savitar in many Vedic hymns, of Wuotan Wegtam in Teutonic mythology, of Sigurd, Perseus, Bellerophon, Odysseus, and Dionysos; and there is scarcely an incident in the life of Grettir which is not found in the legends of one or more of the mythical beings of the past.

The Sagaman never relaxes his grasp of Grettir's character, that he is the same man from beginning to end; thrust this way and that by circumstances, but little altered by them; unlucky in all things, yet made strong to bear all ill-luck; scornful of the world, yet capable of enjoyment, and determined to make the most of it; not deceived by men's specious ways, but disdaining to cry out because he must needs bear with them; scorning men, yet helping them when called on, and desirous of fame; prudent in theory, and wise in foreseeing the inevitable sequence of events, but reckless even beyond the recklessness of that time and people, and finally capable of inspiring in others strong affection and devotion to him in spite of his rugged self-sufficing temper.—Introduction to *The Story of Grettir the Strong.* Translated from the Icelandic by Eirékr Magnusson, and William Morris, London, 1869.

Griffin, in classic myth, a hybrid monster usually represented with the head, neck and wings of a bird, and the body and legs of a lion. Sometimes its forelegs were eagle talons. The conception arose in the East, where the griffin was looked upon as friendly to man and the self-constituted guardian of secret treasures. Herodotus (iv, 152) records that griffins formed part of the decorations on the bronze patera of the Samians. Earlier Greek writers, such as Hesiod and Aristeas, locate the griffins in the

Rhipean mountains in the north. Here the evil one-eyed Arimaspeans, mounted on horses, battle with the griffins for the possession of buried treasures.

Griselda, a mediæval type of wifely devotion and submission who seems to have been an original creation of Boccaccio in the last tale (x, 10) of the *Decameron*, made famous in England by Chaucer in the *Clerke's Tale, Canterbury Tales.* Petrarch translated the story into Latin and sent this version to Boccaccio with a famous letter wherein he expressly says that he knows not whether it be history or fiction, " but the fact that you wrote it would justify the inference that it is an invention. Foreseeing this query I have prefaced my translation with the statement that the responsibility for the story rests with you."

Boccaccio's story was written shortly after 1348, Petrarch's version about 1373, though long before that he had memorized the original for the express purpose of repeating it to his friends. Early in 1373, Skeat conjectures, Chaucer met Petrarch at Padua, heard from him the story by word of mouth, and shortly after obtained a copy of the Latin version, which he kept before him while making his own, probably in the early part of 1374. This would explain why Chaucer acknowledges obligations to Petrarch and not to Boccaccio and also why his version follows the Latin much more closely than Petrarch's follows the Italian.

Griselda (Griseld or Griseldis in Chaucer) was the daughter of a poor charcoal burner, married to Walther, Marquis of Seleuces, who, to test her fidelity, subjected her to wanton and unreasonable persecutions. He robbed her first of a son and then of a daughter, pretending that he had slain them, reduced her to abject poverty, and after thirteen years of married life made a last proof of her endurance by announcing his intention of repudiating her and marrying another wife better fitted to his exalted station. When the hour had arrived and Griselda, attired in peasant garb, stood meekly ready to welcome the bride, a procession appeared escorting a fine lad and a buxom girl. The Marquis presented them as her son and daughter and welcomed her back to his arms.

The story of Griselda achieved unbounded popularity in the middle ages. More than twenty versions appeared in France. It was there made the subject of a mystery play, *Le Mystere de Griseldis.* An English drama, *Patient Grissel*, by Dekker and Chettle, was entered in Stationer's Hall in 1599, a ballad appeared at an earlier date, Gower, Chaucer's contemporary, introduced Griseldis into *The Temple of Glass.* In Germany Hans Sachs produced his drama *Griselda* in 1546.

More recently Miss Edgeworth paraphrased the story in *A Modern Griselda* (1804); and Miss M. E. Braddon (1873) and Edwin Arnold (1876) founded tragedies upon it.

Gudrun or **Kudrun,** titular heroine of an anonymous Mid-German epic, ascribed to the 13th century, when it seems to have been known as a modified reproduction of older narratives. She is the daughter of Hettel (Attila) and Hilda, king and queen of Heligoland. Siegfried, king of the Moorlands, seeks her hand; Ludwig of Normandy sues on behalf of his son Hartmut. Both are scornfully rejected by Hettel and swear vengeance. When Herwig, king of Zetland, is similarly treated he puts his vengeance into immediate action. He besieges Hettel in his citadel at Matalan and extorts from him the promise of the maiden's hand, to which she freely adds her heart. Siegfried now invades Zetland. Herwig's new allies, the Hegeling, fly to his assistance, leaving Matalan exposed to attack by Ludwig, the other disgruntled suitor. His Normans capture the citadel and carry off Gudrun. In a great battle Ludwig defeats the combined forces of Hettel and Herwig. Hettel himself is slain.

Gudrun remains for thirteen years a captive in Normandy, steadfastly

refusing to marry Hartmut, who is so far honorable that he will await her consent. His mother Gerlinta is so enraged at her obstinacy that she degrades her to the most menial offices. One day while Gudrun and some companions are washing out linen on the beach her betrothed and her brother with many followers land from their vessels. Then was joy for Gudrun. But Herwig refused to steal away his bride. He waited till night fell. In a great battle by moonlight Ludwig was slain, his city was taken, his wife beheaded, and Gudrun was carried back to happiness. At her intercession Hartmut had been spared.

Gudrun is the type of all the Northern virtues. When she has once sworn, she keeps her oath. She remembers that she is the daughter of a king, and suffers years of hopeless slavery rather than yield to her oppressors. Yet she is mild and gentle. When Wat of Sturmland will slay her cruel mistress, she pleads for Gerlinta's life, and afterwards she gains the freedom of Hartmund, who had been her pitiless lover. How highly the Norsemen prized constancy may be seen from the fate of Hergart, one of Gudrun's women, who deserted her in her captivity and married a Norman Duke. For this Wat slew her with Gerlinta; whereas Hiltburger, who clave to Gudrun in her misery, was rewarded with a princely marriage.—*Saturday Review*, July 25, 1863.

Gudrun, in the Norse *Volsunga Saga* and in the analogous Scandinavian *Edda of Samund*, is successively the wife of Sigurd (*q.v.*) and of King Atli (Attila). The latter's cruelty destroys her love. In a paroxysm of fury she kills their two children, cuts out their hearts, serves them to her husband, makes him wash down the hideous repast with wine from their skulls, and then kills him and throws herself into the sea. The waves bear her to the castle of King Jonakur, whom she marries.

Guenever or **Guinevere,** the wife of King Arthur. The first form is Malory's, the second Tennyson's. In Geoffrey's *British History* (1142), the name appears as Guanhumara, and it undergoes other modifications in British and French romances. Her career is as multiform as her name. The chroniclers generally agree that she was the daughter of King Leodogrance of Camelot, and that she was untrue to her spouse. But the details of her crime differ. Geoffrey makes her "wickedly marry" Sir Modred, Arthur's nephew, when he rose in rebellion. Others say she foiled the nephew by a stratagem, but had previously sinned with Lancelot. Tennyson departed from all Anglo-Norman versions by making Genevieve retire to a convent before the death of the king. Thither her husband traces her to hurl a withering rebuke at his fallen queen. In Malory's *Morte d'Arthur* she flees to a convent after hearing of her husband's death, and there holds a repentant interview with Lancelot.

Gullweig, in Norse myth, a wicked enchantress who instilled into human hearts the lust for gold. Thrice did the Æsir cast her into the smelting pot, each time she rose again more entrancing than ever.

Guy of Warwick, a popular hero of English romance and drama. His exploits are celebrated in four 14th century poems, all founded on a French original, *Guy de Warvich*, which exists only in manuscript. Day and Dekker, in collaboration, dramatized the story in the seventeenth century, and it passed into the chapbooks of the eighteenth century. It may have some historical basis, but its obvious kinship with the legends of St. Eustacius and St. Alexius suggests that it passed through monkish hands.

Guy marries Felice or Phillis, daughter of Roalt, Earl of Warwick, but convinced of the vanity of earthly joys and honors, forsakes her to make a pilgrimage to the Holy Land. He returns just in time to deliver Winchester from the giant Colbrand, whom two Danish invaders, Anlaf and Gonelaph, have constituted their champion against King Æthelstan. The spot where he slew the giant in single combat has been localized by tradition at Hyde Mead near Winchester. It is possible that this duel symbolizes the victory of Æthelstan over Olaf the Dane at Brunanburgh in 937. Guy finds his way to Warwick,

becomes one of his wife's bedesmen, but does not reveal his identity until his death in a hermitage in the Forest of Arden.

Gwydion, whose story is told in the *Mabinogion*, Book iv, was the son of Don and one of three tribal herdsmen of Britain. The twenty-one thousand milch cows of the tribe of Gwynned were his special charge. He learned magic from Math and with the aid of his master created the maiden Blodeuwedd from the blossoms of the oak, broom and meadowsweet. But because she would have slain the husband provided for her, Gwydion transformed her into an owl. To this day the owl is called Blodeuwedd in the Welsh language. By the theft of the swine from Pryderi, which is told in the same book, Gwydion may rank as a culture hero who by the "harrying of Hell" brought up gifts for man from the gods of the underworld. Math eventually transformed him into a pig.

Gyges, first king of Lydia of the dynasty of the Mermnadæ, who dethroned Candaules and reigned B.C. 716–678. Plato in his *Republic* preserves a myth concerning him. He was a herdsman of Candaules; after an earthquake he discovers in a newly opened chasm a great horse of brass, wherein lies a gigantic corpse with a golden ring. It turns out that this ring makes its wearer invisible. Plato uses this myth in connection with a more famous story told also by Herodotus but without the explanatory circumstance of the ring. Gyges rose to be a favorite attendant upon Candaules. On the King's marriage to Myssia, the most beautiful woman in the world, the bridegroom vaingloriously sought to convince Gyges of her surpassing loveliness by secreting him in Myssia's chamber. Discovering that she had been observed, she forced Gyges to slay her husband and marry herself.

H

Hades, in classic myth, the god of the underworld, also the underworld itself. Because the ancients dreaded to mention his real name he was usually called Pluto and sometimes by the Romans Dis or Tartarus. See PLUTO.

Hæmon, in classic myth, son of Creon of Thebes, in love with Antigone. Sophocles makes him marry her. Euripides makes him commit suicide beside her dead body. See ANTIGONE.

Hagun or **Hagen,** in the German epic, *The Nibelungen Lied*, the enemy of Siegfried and finally his slayer. Son of a mortal and a seagoblin he is by some authorities described as a one-eyed dwarf, ugly and malignant; but in the *Lied* itself he appears as a person of lordly gait, "well grown, strongly built, with long sinewy legs, deep broad chest, hair slightly grey and of terrible aspect." He was omniscient and, for vicious purposes, omnipresent. He stabbed Siegfried while he was drinking out of a brook, and then seized the Nibelungen treasure, which he buried for future use in the Rhine. Kriemhild, the widow of Siegfried, and later the consort of Etzel, king of the Huns, invited him to the latter's court and cut off his head with the sword that erst had belonged to Siegfried.

Halbert and **Hob,** in *Dramatic Idylls* (1879), the names which Robert Browning gives to the heroes of a poem, called after them, which gives a modern setting to an ancient and widespread legend.

Halbert and Hob, fierce father and fierce son, have a wrangle which ends by the son seizing his father with the intention of flinging him out of the house. The old man becomes strangely passive until his son has dragged him to a certain turn in the stairs, when he tells him to stop, that he had not dragged his father any farther than to there. The warning

has its effect. It is Christmas night. They pass it silently together. Dawn finds the father dead in his chair, and the son terrified into premature and harmless senility.

In the preface to his *Guardian Angel*, Holmes quotes a story from Jonathan Edwards the younger, of a brutal wretch in New Haven, who was abusing his father, when the old man cried out, "Don't drag me any further, for I didn't drag my father beyond this tree." Precisely the same tale is told by one of the characters of Bjornson's *Arne* as having happened in Sweden. A variant occurs in a German folktale. A man treated his old father very cruelly, giving him only refuse to eat in a wooden platter. One day the man saw his little child playing with a piece of wood. "What are you doing?" he asked. "I am making a wooden platter," said the child, "to give you to eat out of when you are old," an answer which opened the man's eyes to his own wickedness.

Halcyone or **Alcyone,** in Greek myth, daughter of Æolus and Enarete and wife of Ceyx, with whom she lived so happily that they presumptuously called each other Zeus and Hera. Zeus, incensed, metamorphosed them into birds: into alkuon, a kingfisher, and keuks, a sea-gull. Hyginus, on the other hand, says that Ceyx perished in a shipwreck, whereupon Alcyone threw herself into the sea, and that the pitying gods changed both into birds. An embellished form of the story is given in Ovid's *Metamorphoses*, xi, 410, which is closely followed by Chaucer in his tale of "Seys" and Alcyone, in *The Book of the Duchesse*, ll. 62, 269 (1370). Chaucer seems also to have borrowed a few hints from Machault's poem *Dit de la Fontaine Amoureuse*. He had already treated the same subject in a juvenile poem, *Ceyx and Alcioun*, which is now lost. Another English version of the story is by Dryden.

Is there any sweeter legend than that of the halcyons, the birds who love each other so tenderly that when the male becomes enfeebled by age, his mate carries him on her outspread wings whithersoever he wills; and the gods desiring to reward such faithful love cause the sun to shine more kindly and still the winds and the waves on the Halcyon Days during which these birds are building their nests and brooding over their young.—GEORGE EBERS.

Hamadryads or **Dryades,** in classic myth, nymphs of the woods who were born and died with particular trees. See NYMPH.

Hamilton, Mary, heroine of an old Scotch ballad, *The Queen's Marie*, included in Scott's *Border Minstrelsy* (1833). It is quoted by Robert Burns. The ballad represents Marie as having been hanged for casting her illegitimate child into the sea. At the foot of the gallows she utters the famous lines:

Yestreen the queen had four Maries
The night she'll hae but three;
There was Marie Seaton and Marie Beaton,
And Marie Carmichael and me.

Much controversy has arisen over this ballad. Queen Mary had no Mary Hamilton among her Four Maries. No Mary was executed for child murder. John Knox, however, informs us that ribald ballads against the Maries were known in his day. It is also true that one of the Queen's chamberwomen was hanged for this offence, together with her lover, a pottinger, or apothecary. By a curious coincidence Mary Hamilton, a Russian maid of honor of Scotch descent, was executed at St. Petersburg for infanticide in 1719. Hence the suggestion, endorsed by so great an authority as Prof. F. J. Child, that this affair gave rise to the ballads. Andrew Lang, however, argues that there is no example of a popular ballad in which a contemporary event, interesting just because it is contemporary, is thrown back into a remote age.

Hans von Rippach, a German colloquialism for Nobody. Hans is of course the German Jack, and Rippach is a village near Leipsic. It is an ancient jest with German students to ask after this fictitious entity.

Hanswurst, literally Jack Pudding, a character formerly introduced into German pantomimes and farces, as a sort of burlesque Harlequin who was

ridiculed off the German stage about the middle of the eighteenth century by Gottsched. Besides the English Jack Pudding he has analogues in the Italian Macaroni, the French Jean Potage, and the Dutch Pickel-Herringe, all named after national dishes and famed for greediness, sloth and stupidity.

Harlequin (Fr. *Arboquin*, It. *Arlecchino*), a favorite character of mediæval farce and comedy, now surviving only in English Christmas pantomimes and in the rougher sort of Italian provincial comedies. He is always the lover of Columbine (It. *Arlecchina* or *Alecchineta*), and in Venice often regains his ancient position of valet to Pantaleone. Stage traditions give him a marked face, a shaved head, a fantastic dress made up of triangular pieces of many colored cloth, and a sword of lathe, thrust, when not in use, into his girdle. He is noted for his agility, his gluttony, his cowardice and his unconscionable rogueries.

Skeat thinks that the English name came direct from the French, which was spelt Harlequin in the sixteenth century. The parent term was the thirteenth century French *hierlekin* or *hellekin*, an elf or goblin. The change into *harlequin* arose from a popular etymology which connected the word with Charles Quint (Max Muller, *Lectures*, ii, 581).

As to the character itself, Harlequin may claim a classic origin in Sannio the buffoon of the Roman mimes. The Roman drama degenerated into the Italian masked comedy, which in the early ages, and specifically in the carnival season, found its chief exponents in the Lombard town of Bergamo. The characters were wont to appear in masks and parti-colored costumes.

In English political history the nickname Harlequin was punningly conferred upon Robert Harley (1661–1724), Earl of Oxford and Mortimer, a statesman under Queen Anne, noted for restless energy and tortuous ambitions. It is a curious coincidence that etymologists have sometimes derived the very name of Harlequin, by indirection, from Achille de Harlay (1536–1619), who was president of the French Parliament in the reign of Henry III.

Harmogenes, Tigellius, was a real personage of the time of Augustus, whose vanity, caprice and affectation are ridiculed by Horace. Ben Jonson introduced him into his comedy, *The Poetaster* (1601).

> Ben Johnson has given us a Hermogenes taken from the lively lines of Horace; but the inconsistency which is so amusing in the satire appears unnatural and disgusts us on the stage.—Macaulay.

Harmonia, in classic myth, daughter of Ares and Aphrodite, given by Zeus to Cadmus as his wife. On the wedding day Cadmus received a present of a necklace which proved fatal to all its possessors.

Harold (1022–66), son of Earl Godwin,—the masterful minister of Edward the Confessor, the wearer for a short and hurried period of the English crown, and the opponent and victim of William, Duke of Normandy, on the battlefield of Hastings,—is a figure combining so many of the elements of romance and heroism that it has made a powerful appeal to poets and novelists. Bulwer Lytton has taken him as the hero of a romance, *Harold, the Last of the Saxons* (1848); Tennyson as the hero of a drama, *Harold* (1876). Both pay attention to a moral problem that arose from Harold's shipwreck during the life of Edward the Confessor on the coast of Normandy. Wishing to purchase his release and that of his brother from the all-powerful Duke, he agreed to swear by certain unseen symbols, which proved afterwards to be the relics of august Norman saints, that he would on Edward's death refrain from passing the claim of any presumptive heir, and do his utmost to help William himself to the vacant throne. When Harold found himself the heir and took up arms in defence of his claim he violated his oath and, what is theologically worse, was forsworn upon relics of the most sacrosanct quality.

Haroot and **Maroot,** in Mohammedan myth, two angels who lacked compassion for human frailties and were sent down to earth just before the Deluge to try their strength against temptation. Both fell. Being given a choice as to whether they would be punished in time or in eternity they chose the former and are still suspended by the feet in a rocky pit at Babel, where they are great teachers of magic. Babel is regarded by the Moslems as the fountain head of magic.

Sorcery did the Satans teach to men, and what had been revealed to the two angels, Haroot and Maroot at Babel. Yet no man did these two teach until they had said, "We are only a temptation. Be not then an unbeliever." From these two did men learn how to cause division between man and wife: but unless by leave of God, no man did they harm thereby. They learned, indeed, what would harm and not profit them; and yet they knew that he who bought that art should have no part in the life to come!—*The Koran*, Sura II, 90.

Harpies, in classic myth, three repulsive monsters—Ællo, Celæno, and Ocypete—who are described by Homer as the active agents in mysterious disappearances of men and women. Hesiod represents them as winged maidens with sunny hair, but in later authorities they appear as vultures with the heads of maidens, faces pale with hunger, and talons long and sharp (see PHINEUS). Virgil places them in the islands called Stropheites in the Ionian Sea. In the *Æneid* (iii, 192) he describes how Æneas and his companions were driven from the islands by the Harpies who polluted their banquet. Celæno, their chief, foretold that the Trojans would be reduced by starvation to eat their own tables,—a prophecy which was harmlessly fulfilled in Bk. vii, 127, of the epic, where the travellers eat the wheaten platters on which their meal had been served.

Dante places the Harpies in the second compartment of the third circle of Hell. This compartment contains both those who have done violence on their own persons and those who have violently consumed their goods; the first change into rough and knotted trees whereon the Harpies build their nests, the latter chased and torn by black female mastiffs.

Here the brute Harpies make their nest, the same
Who from the Strophades the Trojan band
Drove with dire boding of their future woe.
Broad are their pennons, of the human form
Their neck and countenance, arm'd with talons keen
The feet, and the huge belly fledged with wings.
These sit and wail on the drear mystic wood.
DANTE: *Inferno*, xiii, 11; CARY, Trans.

Harpocrates, the Greek name for Horus, the Egyptian god of silence.

Hassan, Har, whose name survives in Hassan's Cave on the S. E. coast of Malta, a semi-fabulous person variously represented in local tradition as a hermit, a pirate, a petty king, a chivalrous knight and a gigantic goblin. The more likely or at least the more modest story simply describes him as a native of Barbary who, accompanied by his daughter, fled to Malta. There he devoted himself to the education of his beloved daughter. When she grew up she was affianced to a prince of the island, but died before she could marry him. Hassan, heart-broken, fled from the haunts of men and took up his abode in the cave, where he remained until death.

Hatto, bishop of Mayence towards the end of the tenth century, is the hero of one of the most ghastly of mediæval German legends. In 970 there was a famine so dreadful that poor people came from far and near, clamoring vainly for relief from the bishop's well filled granaries. Wearied at last by their importunities, the prelate bid them go into his barn and when it was as full as it could hold, he sets fire to it. Next morning came the news that an army of rats had eaten up all the corn in his granaries and was advancing towards the palace. Terror stricken the bishop rowed out to a tower that he owned on an islet in the river Rhine. But the rats

swam across the river, swarmed up the walls, gnawed through the windows and devoured the shrieking bishop. The tower is still standing and is known to this day as the Mause Thurm or Mouse Tower. Southey has versified the legend in a ballad, *God's Judgment on a Wicked Bishop*. Baring-Gould in *Curious Myths of the Middle Ages* cites a number of kindred stories, showing the prevalence of the myth among the northern nations. In many versions the avenging rats or mice issued directly from the corpses of the murdered men, and as the rat in popular folklore is a frequent symbol of the soul, they may be looked upon as the souls of the victims.

Havelok the Dane. Hero of an Anglo-Danish romance so entitled, composed before 1300. The son of Gunter, king of Denmark (slain in Havelok's childhood), he is brought up as a scullion, ignorant of his parentage, at the Court of Godrich or Edelsi, King of Lincoln in England. Now Edelsi was bringing up also Goldborough his niece, the orphaned daughter of Aldebriet, late Danish king of Norfolk. He had promised to marry her to the strongest and fairest man he could find. In a trial of strength Havelok beats all competitors and Edelsi, glad of an opportunity to humiliate his ward, marries her to the kitchen scullion. In the night she sees a miraculous flame breathing from Havelok's mouth and is still further comforted when he tells her that he has had a dream that all England and Denmark are his own. He starts out for Denmark, unravels all mysteries, wins back his own kingdom, and that of Goldborough, and they are crowned at London, where they reign for sixty years.

Hecate, in classic myth, a mysterious goddess of many attributes and diverse personalities. She is identified with Selene or Luna in heaven, Diana on earth and Proserpina in the lower world. In this triune aspect she is represented with 3 bodies or 3 heads, horse, dog, and either pig, lion or woman. Hideous in aspect, terrible in temper, she had command of all the magical powers of the universe. At night-time she dispatched demons and phantoms from the lower world. She herself wandered about with the souls of the dead, her approach being announced by the howling of dogs. These attributes she preserved in mediæval myth, which adopted her as the mistress or queen of the witches and a teacher of sorcery, dwelling amid tombs, or near the blood of victims of murder and suicide, and especially where two roads crossed. She is an important character in Thomas Middleton's tragedy, *The Witch*, and makes a momentary appearance in Act iii, Scene 5, of Shakspear's *Macbeth*. It has been suggested that Middleton had a hand in the witch scene in *Macbeth*; if not, Shakspear has very closely imitated him. In the catastrophe of his tragedy Middleton overturns all poetical justice. The bewitched person is punished for no crime and the unworthy lover who has purchased Hecate's aid is rewarded.

Hector, son of Priam and Hecuba and husband of Andromache, is the greatest of the Trojan chiefs. The fates, indeed, had decreed that Troy should never be destroyed so long as Hector lived. When Patroclus fell by his hand, the Greeks, under command of the now fully aroused Achilles, made a determined effort to capture or slay him. Achilles met him before the walls of Troy. Homer makes him flee thrice around the walls before he turned round and faced Achilles, when he soon fell. His dead body, attached to the victor's chariot, was dragged every day for twelve days around the tomb of Patroclus (*Iliad*, xxii, 399; xxiv, 14). Virgil (*Æneid* i, 483) makes Achilles drag the corpse of Hector thrice round the walls of Troy. Both poets agree that the body was finally ransomed by Priam who went in person to the tent of Achilles and softened him by his tears.

Hector and Ajax, prior to the encounter with Achilles, had fought a drawn combat. Separating, they

exchanged gifts that proved fatal to each. Hector's corpse was dragged by the belt he received from Ajax, while the latter committed suicide with the sword given to him by Hector.

Hecuba, in classic myth, wife of Priam king of Troy and mother of Hector and Paris. After the fall of Troy she with her daughters Cassandra and Polyxena were carried off as prisoners by the Greeks. She had hoped that in Thrace she might meet another son, Polydorus, who with much treasure had been confided as a child to Polymester, the Thracian king. The ghost of Polydorus visited her and revealed that Polymester had treacherously slain him for the treasure. Hecuba tore out the eyes of the Thracian king and slew his children. To rescue her from the fury of the Thracian mob, the gods changed her to a dog. Ultimately she committed suicide by leaping into the sea from a place known ever after as Cynossema or the dog's grave.

Hecuba, herself, was transformed into a kind of hell hound with fiery eyes whom sailors saw at night prowling around the hill where the mob had stoned her.

Heimdal, the Scandinavian god of light and dawn and the beginning of things. He kept watch on the frontiers of highest Heaven, guarding Bifrost, the rainbow bridge. In many respects he resembles the classic Argus. Like him he needs less sleep than a bird. So keen are his senses that he can see 100 leagues away, and hear the grass growing on earth and the wool lengthening on the sheep's back. He has golden teeth and rides on a golden horse. He speaks of himself as the son of 9 mothers.

Heinrich von Aue, a wealthy Suabian nobleman, of many virtues, stricken with leprosy is told by a doctor in Salerno, whither he wanders in despair, that there is only one cure for him. If a pure maiden should willingly lay down her life for him he might be healed. Heinrich returns home discouraged, leaves to others the care of his wealth, and finds lodging in a mean farm-house, where one of his poorest tenants dwells with wife and daughter. They tend him with great affection, the fearless and innocent girl being the kindest of all. Urged by the boor to consult the celebrated medical school at Salerno, Heinrich tells of the visit there and what he had learned. The little maiden had overheard the story. She offers herself as the sacrifice. Heinrich repeatedly refuses to accept, finally yields, goes with the parents and their daughter to Salerno, but when the fatal knife is lifted he stays the doctor's hand. The maiden's heroism has not been in vain however. On the way home Henry is miraculously cured, and he becomes twenty years younger. He thereupon marries the girl who has been his savior.

This is the story as it was first told, avowedly from family archives, by Hartmann Von der Aue in his poetical tale *Der Arme Heinrich* (1210). Longfellow retells the story in *The Golden Legend* (1851) but calls his hero Prince Henry of Hoheneck and gives him Walther Von der Vogelweide as a friend.

Hel or **Hela,** in Scandinavian myth, the abode of the dead and the name of its presiding goddess. The latter was the daughter of the wicked Loki and Angurborda, a giantess. She was frightful in face and form; the upper part of her body black or livid from congealed blood. Her abode was not originally associated with postmortem punishment but rather with Elysian delights. Later, when slain warriors were supposed to enter on another military existence in Odin's Valhalla, Hel became the recipient of all—men, women and children—who had died in peace. It remained for Christianity to invest Hel (or Hell as the English came to spell it) with supernatural terrors as a place of eternal torment. See TARTARUS

Helen (Gr. *Helene*, Lat. *Helena*), in classic myth, the most beautiful woman in the world, daughter of Zeus and Leda and wife of Menelaus. She was seduced by Paris and carried off to Troy. The rejected suitors who

had sought her hand in honorable marriage joined Menelaus in fitting out an expedition against Troy. Hence the ten years' siege, the subject of Homer's *Iliad*,—whose conclusion is told in Virgil's *Æneid*, Books i–iii. During the course of the war she is represented as showing great sympathy with the Greeks, even favoring the capture of Troy. At its end (Paris being dead as well as his brother and matrimonial successor Deiphobus) she was received back by Menelaus. The accounts of her death differ. According to the prophecy of Proteus in the *Odyssey*, both she and Menelaus were to obtain the gift of immortality. One legend makes her marry Achilles and become the mother of Euphorion.

Herodotus, who flourished four centuries after Homer, went to Egypt, in part for the purpose of clearing up the mystery of Helen's later life. He reports that Helen never got to Troy. Paris, on his journey thither, was driven by a storm into one of the mouths of the Nile. King Proteus, after rebuking Paris for his perfidy, suffered him to proceed unpunished, but detained Helen in Egypt. Here Menelaus found her after the fall of Troy, and took her back with him to Sparta.

Another version invented by Stesichorus (*q.v.*) has received the sanction of Euripides in his *Helena*. It was a phantom Helen whom Paris bore off to Troy; the real one went to Egypt and was restored undefiled to Menelaus.

In sixteenth century legend Faust summons up Helena from the shades to entertain his guests, and subsequently obtains possession of her from the devil. "She bare him a son," says Widman, "at which Faustus rejoiced greatly, and called the babe Justus Faustus. This child revealed to his father many future things. But when Doctor Faustus afterwards lost his life, both mother and son vanished." Marlowe accepts the legend and on Helen's appearance to Faustus makes him address her in that splendid apostrophe:

> Was this the face that launched a thousand ships
> And burnt the topless towers of Ilium?
> Sweet Helen, make me immortal with a kiss;
> Her lips suck forth my soul, see where it flies!
>
> *Doctor Faustus*, v, iii.

Goethe, also following the legend, makes Faust the father of Euphorion by Helen.

> The romance of Helen of Troy after lying dormant during the Middle Ages, shone forth again in the pregnant myth of Faustus. The final achievement of Faust's magic was to evoke Helen from the dead and hold her as his paramour. To the beauty of Greek art the mediæval spirit stretched forth with yearning and begot the modern world. . . . Marlowe, as was natural, contented himself with an external handling of the Faust legend. Goethe allegorized the whole, and turned the episode of Helen into a parable of modern poetry. . . . Thus after living her long life in Hellas as the ideal of beauty, unqualified by moral attributes, Helen passed into modern mythology as the ideal of the beauty of the pagan world.—J. A. Symonds: *The Greek Poets*, vol. I, 141.

Helen, Burd, in Scotch poetical tradition, a sister to Childe Rowland (*q.v.*) who rescues her from a castle in Elfland whither she had been brought and imprisoned by the fairies. Etymologists differ as to the meaning of the prefix Burd, but the favorite opinion is that it is a Scotch spelling for bird, a term of endearment.

Helen of Kirconnel, titular heroine of a famous Scotch ballad of uncertain date and authorship. Traditions vary as to whether her last name was Irving or Bell, but all agree she was the daughter of the Laird of Kirconnel in Dumfriesshire. Between two suitors she preferred Adam Fleming, and during a secret meeting in Kirconnel Churchyard on the river Kirtte, the rejected suitor fired on his rival from the other side of the stream. Helen was shot in shielding her lover, and died in his arms. The poem is the lament of Fleming over Helen's grave. Wordsworth treated the same subject in a very inferior poem, *Ellen Irwin*, and Tennyson in *Oriana* has handled a somewhat similar theme.

Helenus, in classic myth, a famous prophet, son of Priam and Hecuba.

He deserted the Trojans and joined the Greeks, some say of his own free will, others say through the strategic wiles of Ulysses, who wished to learn from him the fate of Troy. He eventually fell with Andromache to the lot of Pyrrhus or Neoptolemus. His prophetic warnings persuaded that hero to settle in Epirus. When Æneas in his wanderings arrived in that country (*Æneid*, iii), he found that Pyrrhus was dead and that Helenus had succeeded him as king of Epirus and husband of Andromache.

Helicon, a mountain in western Bœotia, Greece, famous in classical mythology as the seat of Jove and the favorite haunt of Apollo and the Muses. On its slope were the two fountains Aganippe and Hippocrene.

Hesiod opens his *Theogenes* with a description of the Muses of Helicon dancing about Aganippe and "the altar of the mighty son of Kronos."

> From Helicon's harmonious springs
> A thousand rills their mazy progress take.
> GRAY: *Progress of Poesy.*

Hephæstus, in Greek myth (called **Vulcan** and sometimes **Mulciber,** by the Romans) the god of fire. As fire is indispensable in working metals, he came to be regarded as the smith of Olympus. All the palaces there were his workmanship. He forged the armor of Achilles, as well as the thunderbolts of Zeus and the arrows of Eros. He was the son of Zeus and Hera. According to Homer he was born lame, and otherwise so uncouth that his mother took a dislike to him and cast him out from Olympus. For 8 years he dwelt under Oceanus, cared for by the marine nymphs Thetis and Eurynome. Later authorities attribute his lameness to a fall from Olympus indirectly due to his unreciprocated affection for Hera. Taking his mother's part in a family quarrel, the wrathful Zeus flung him out of Olympus. He fell maimed and wounded in Lemnos, where he was kindly treated by the Sintians (see MULCIBER). Reinstated in Olympus he continued his office of mediator between his parents. Undertaking to act as cupbearer to the gods he excited unextinguishable laughter that shook all Olympus.

Hesiod makes him the husband of Aglaia. The *Iliad* gives him Charis for wife; the *Odyssey*, Aphrodite. Grote and others cite this disagreement as evidence that the two epics were not by the same author. But it is possible that these goddesses were identical. Aphrodite fell in love with Ares, the god of war, but their amours were revealed by Helios. Hephæstus caught the guilty pair in an invisible net, and exposed them to the ridicule of the assembled gods.

Homer places Hephæstus's palace in Olympus, and describes it as shining like stars. It contained his workshop, with the anvil and 20 bellows that worked spontaneously at his bidding. In later accounts the Cyclops are his assistants, and his workshop is in Lemnos, or some other volcanic island.

Hera or **Here,** a Greek goddess whom the Romans identified with their own deity Juno, so that in Latin literature Hera is always called Juno. The daughter of Cronos and Rhea, she was the sister and the wife of Zeus. Homer says she was brought up by Oceanus and Tethys. All through the *Iliad* she is treated by the other gods with the same reverence as Zeus himself. But as painted by Homer her character is far from perfect. Jealous, obstinate and quarrelsome, she frequently provoked Zeus to beat her. Once he even hung her up in the clouds, and when her son Hephæstus would have come to her assistance he was hurled from Olympus. Jealous and vindictive, she persecuted all the children of Zeus by mortal mothers. In the Trojan war she sided with the Greeks, owing to the judgment of Paris (see TENNYSON, *Œnone*). By Zeus she was the mother of Ares, Hebe and Hephæstus

Heraclius, titular hero of a mediæval German poem, *Kaiser Heraclius*. Originally a slave at the court of Emperor Phocas, he possessed an extraordinary insight into the hidden worth of stones and horses, and the

secret thoughts of women. Selecting what appeared to be the most worthless stone or horse among a large number he would make it enact marvels. As a bride for the emperor he chose a low-born damsel, Athenais, passing over all the ladies of the court because he knew none was chaste. When Phocas died Heraclius succeeded to the imperial throne.

Hercules, called **Heracles** by the Greeks, the most famous of all the heroes of antiquity. Homer makes him the son of Zeus by Alcmene, whom he had deluded by assuming the shape of her husband, Amphytrion. Heracles means glory of Hera, but Hera took no joy in that glory. On the contrary, her jealousy once awakened, she was his bitter enemy throughout his entire career, even retarding his birth so that his twin half brother Eurystheus (son of Amphytrion) might be born before him and gain the empire which had been promised by Zeus.

As the infant Hercules lay in his cradle Hera sent two serpents to destroy him, but he strangled them with his own hands. Beginning life as a herdsman for his father's cattle he slew a monster lion on Mount Cithæron and was rewarded by being admitted to the embraces of the fifty daughters of King Thespius. Henceforth he wore the lion's skin as his ordinary garment, and its mouth and head as his helmet. The gods made him presents of arms and he usually carried a huge club which he had cut for himself in the neighborhood of Nemea. The oracle at Delphi bestowed on him the name of Heracles (hitherto he had been known as Alcides or Alceus) and ordered him to serve Eurystheus for seven years, after which he should become immortal.

The accounts of the twelve labors he performed at the bidding of Eurystheus occur only in the later writers. Homer is silent about all of them save the descent into Hades to carry off Cerberus.

I. *The killing of the Nemean lion.* This savage animal, offspring of Typhon and Echidna, inhabited the valley of Nemea and ravaged all the neighborhood. After trying clubs and arrows in vain Hercules strangled it with his own hands and bore the corpse home on his own shoulders.

II. *The killing of the Lernean hydra.* This monster had the same parentage as the Nemean lion. It had been brought up by Hera. An immense serpent with 7 (some say 9) heads, 3 of the heads had baffling qualities. The middle one was immortal. As fast as each of the others was hewed off two grew in its place. However, with the assistance of his faithful servant Iolus, he burned away the 8 mortal heads and buried the immortal one under a rock. With the monster's bile he poisoned his arrows, which henceforth inflicted incurable wounds.

III. *Capture of the Arcadian stag.* This animal was consecrated to Diana; it had golden antlers and brazen feet. Hercules pursued it for a year. At last it fell down from sheer exhaustion and the hero bore it home on his shoulders.

IV. *Capture of the Erymanthian boar.* This had descended from Mount Erymanthus into Phosis. Hercules wore it out by chasing it through the deep snow and caught it in a net.

V. *Cleansing of the Augean Stables.* These belonged to Augeas, king of Elis, and though housing 3000 oxen had not been cleansed for 30 years. Hercules was ordered to cleanse them in a single day. He succeeded by turning the rivers Alphæus and Peneus through the stalls.

VI. *Destruction of the Stymphalian birds.* Bred by Mars on a lake near Stymphalus in Arcadia these birds had brazen beaks, claws and wings, used their feathers as arrows and ate human flesh. With a brazen rattle furnished him by Minerva Hercules stirred up the covey and shot them with his arrows as they rose in the air. Some accounts say he only drove them away.

VII. *Capture of the Cretan bull.* This bull, stricken mad by Poseidon,

breathed fire through its nostrils and ravaged the island of Crete. Hercules brought the bull home on his shoulders, but released it, and it lived to become the sire of the Minotaur.

VIII. *Capture of the Mares of Diomedes.* Diomedes, king of Thrace, fed his four mares on human flesh. Hercules with a few companions killed Diomedes and seized the animals. He fed them on the flesh of their late master, whereupon they recovered their docility.

IX. *Seizure of the girdle of the Queen of the Amazons.* See HIPPOLITA.

X. *Capture of the oxen of Geryon in Erythia.* See GERYON.

XI. *Fetching the golden apples of the Hesperides.* See HESPERIDES.

XII. *Bringing Cerberus from the lower world.* See CERBERUS.

Hermaphroditus, in classic myth, son of Hermes and Aphrodite. His name is a compound of the names of both parents. "His face was such that therein both mother and father could be discerned" (Ovid, *Metamorphoses,* iv). The same authority tells us in detail how his beauty aroused the love of the nymph of the fountain of Salmacis, near Halicarnassus, and how he rejected her advances. One day as he was bathing in her fountain the nymph embraced him and prayed to the gods that she might be united to him forever:

> Her prayers find propitious Deities, for the mingled bodies of the two are united, and one human shape is put upon them; just as if any one should see branches beneath a common bark join in growing, and spring up together. So, when their bodies meet together in the firm embrace, they are no more two, and their form is twofold, so that they can neither be styled woman nor boy; they seem to be neither and both.—*Ibid.*

Hermes, in Greek myth, a son of Zeus by Maia, subsequently identified by the Romans with their own god Mercury, although the identification was never recognized by the College of Priests. In the Greek myth, Hermes was born in a cave of Mount Cyllene in Arcadia. A few hours after his birth he escaped from his cradle to Pieria, where he amused himself stealing the cattle of Apollo. To avoid leaving any telltale tracks he wore sandals and drove the oxen to Pylos, where he killed two and concealed the rest in a cave. Returning to his cave in Cyllene he found a tortoise stretched across the threshold. He took the shell of the animal, drew strings across it and thus invented the lyre.

As Guide of Souls Hermes played the part of comforter and friend: he brought men all things lucky and fortunate; he made the cattle bring forth abundantly; he had the golden wand of wealth. But he was also tricksy as a Brownie or as Puck; he was the midnight thief whose maraudings account for the unexplained disappearances of things. See PSYCHOPOMPOS and THIEF, MASTER.

Herne the Hunter, according to Shakspear (*Merry Wives of Windsor,* iv, 4), was "sometime a keeper here in Windsor Forest," who "all the winter time at still midnight" haunts an oak in that forest, bearing horns upon his head, shaking a chain in hideous fashion, blasting the tree, and making milch-cows yield blood. Popular tradition adds that he lived some time before Elizabeth's reign, and that, detected in crime, he hanged himself to an oak tree. In the first (quarto) edition of *The Merrie Wives* (1602) and in the reprint of 1609, no mention is made of the oak and only these words refer to the ghostly story:

> Oft have you heard since Horne [sic] the Hunter died,
> That women, to affright the little children,
> Say that he walks in shape of a great stag.

In a British MS. of the time of Henry VIII mention is made of "Richard Horne yeoman" in a list of persons who had hunted illegally in the royal forests. Doubtless this is the same person. Between 1602 and 1623, the date of the Shakspear folio, legend evidently had been busy with the name of Horne or Herne, and it is even possible that the blasting of an oak tree by lightning should have been imputed to the evil power

of his spirit and thus the tree became associated with him.

Herne's Oak, an oak tree that stood in Windsor Forest in Shakspear's time (see *Merry Wives of Windsor*, iv, 4, 40), and is sometimes identified with a tree cut down in 1796. Halliwell quotes a poem on the subject from a contemporary paper. But another tree known as Herne's oak fell from natural decay on August 31, 1863, and W. Perry, wood carver to the queen, who was employed to cut memorials from the trunk, published a *Treatise on the Identity of Herne's Oak* (1867) in which he insists that the latest survivor was the true original. One of his strongest proofs is that the trunk gave internal evidence of having been struck by lightning, certainly before 1639, and probably in Shakspear's time.

Hero, in classic myth, a priestess of Aphrodite, in Sestos, a city situated on the European shore of the Hellespont. Opposite, in Asia, stands Abydos. The Hellespont here narrows into the straits known to-day as the Dardanelles. Leander, a youth of Abydos, fell in love with the priestess and swam across the Hellespont every night to visit her, guided by a light which she placed on the summit of a tower. A storm lashed the waters to fury; for seven days Leander refrained from attempting their passage; on the eighth he leaped heedlessly into the raging torrent. His strength gave out, and his dead body was cast upon the beach at Sestos. Hero, in despair, threw herself into the sea. This legend has been versified by Marlowe in *Hero and Leander*. See also SYMONDS, *The Greek Poets*, ii, 23.

Herod (B.C. 71–4), surnamed the Great on account of his vigor and ability, received the kingdom of Judea from Octavius in B.C. 40 and was confirmed therein by Antony in B.C. 37. The story of his tragic love for his wife Mariamne is told in Josephus, *Antiquities of the Jews*, xv, and has been multitudinously celebrated in dramatic literature. See MARIAMNE.

The birth of Christ is now assigned to the last year of Herod's reign, though a chronological error has currently placed the date four years earlier. It was this Herod, therefore, who ordered the massacre of the Innocents, an episode which has conferred upon him an immortality of infamy in art, legend and literature. In the mediæval mystery plays Herod was the favorite subject for a rant,—his ferocious bellowings tickling the groundlings to laughter rather than dismay.

Neither Josephus nor any other contemporary historian corroborates the Gospel story. But Macrobius in the fifth century A.D. mentions a tradition that two of Herod's own sons perished in the massacre, and ascribes to the Emperor Augustus a cruel jest that he would rather be Herod's hog than his son. An untranslatable pun is here involved on the Greek words *υν* (hog) and *υιον* (son), and there is also intended a humorous reflection on the aversion with which the hog was regarded by the Jews. See INNOCENTS, HOLY, and KRISHNA.

The Shakspearian expression "to out-Herod Herod" indicates the extravagance with which this part was played in order to please the groundlings and make sport. A large sword formed part of his necessary equipage, which he is ordered in the stage directions to "cast up" or "cast down." He was also attended by a boy wielding a bladder tied to a stick, whose duty it was probably to stir him up and prevent his rage from flagging. In the Coventry Miracle this melodramatic element is elaborated with real force in the banquet scene which follows the Massacre of the Innocents. Herod appears throned and feasting among his knights, boasting truculently of his empire, and listening to their savage jests upon the slaughtered children. Then Death enters unperceived except by the spectators and strikes Herod down in the midst of his riot; whereupon the devil springs upon the stage and carries off the king with two of his knights to hell.—J. A. SYMONDS: *Shakspear's Predecessors.*

Herod Antipater, son of Herod the Great, reigned as tetrach of Galilee from B.C. 4 to A.D. 39. This is the Herod who sentenced John the Baptist to death at the request of his wife, Herodias (*q.v.*). It was to him that Christ was sent by Pilate to be tried.

He was called a fox by Christ.

31 The same day there came certain of the Pharisees, saying unto him, Get thee out, and depart hence; for Herod will kill thee.

32 And he said unto them, Go ye, and tell that fox, Behold, I cast out devils, and I do cures to day and to morrow, and the third *day* I shall be perfected.

He is erroneously called a king in Mark vi, 14. Josephus, *Antiquities*, xv, tells us that when Herod Agrippa, brother to his wife, was appointed king by Caligula, Herodias urged him to make a personal appeal to the emperor for a similar dignity, but as the only result of a journey to Rome he was stripped of his dominions and exiled. Herodias voluntarily shared his fate.

Herodias, whose story is told in Josephus, *Antiquities*, xv, and in the New Testament (Mark vi, 17–28), was the spouse of Herod Antipas, tetrach of Galilee. In defiance of Jewish law, she had obtained a divorce from her first husband, Philip, who was Herod's half-brother.

Because St. John the Baptist denounced the unlawful marriage she hated him and sought his destruction. Herod on his birthday made a supper to his lords. Herodias's daughter (unnamed in the Biblical story) danced for the guests so successfully that Herod bade her ask any reward she wished and he would grant it. After consulting with her mother she said, " I will that thou wilt give me by and by the head of John the Baptist on a charger." The king reluctantly complied, and the damsel presented head and charger to her mother.

Heinrich Heine appears to have invented the story that Herodias was secretly in love with St. John, and (inferentially) that she was maddened because he rejected her advances. Atta Troll, the bear-hero of his phantasmagoric poem of that name, has a vision of a goblin hunt. Before his eyes there passes a ghostly pageant of historical characters from Diana downwards. Among them is Herodias. In her hands she carries the platter or charger with the severed head of John, which she kisses with passionate fervor. Then she whirls it in the air, laughing with childish glee, and catches it again as it falls:

> For time was, she loved the Baptist,
> Tis not in the Bible written,
> But there yet exists the legend
> Of Herodias' bloody love.

The legend is unknown to Biblical commentators and students of folklore.

Oscar Wilde in his tragedy *Salome* accepts Heine's fantastic idea, but transfers Herodias's passion to her daughter. Sudermann in his *John the Baptist* complicates the situation by making Herod in love with her.

Eugene Sue in *The Wandering Jew*, introduces Herodias as the sister of his titular hero, who accompanies him, in spectral form, through his age-long pilgrimage.

Herostratus or **Erostratus,** an Ephesian youth who to gain immortal fame set fire to the temple of Diana at Ephesus, B.C. 356. He was tortured to death and an edict was passed that his name should never be mentioned under penalty of death; but all was in vain. See EROSTRATUS.

Hesperides or Atlantides, in Greek myth, the guardians of the golden apples which Ge gave to Hera on the latter's marriage to Zeus. They are usually styled the daughters of Atlas and Hesperis (hence their names), but other ancestries have been suggested. Their numbers varied, in different accounts, from 3 to 7. In the early legends their abode was on the river Oceanus, but later this was shifted to Libya near Mount Atlas. They were assisted in their guardianship by the hundred-headed dragon Ladon. The eleventh labor of Hercules was to fetch away these apples. On reaching Mount Atlas he dispatched Atlas upon this mission, himself shouldering the weight of the firmament in the interior. Atlas, returning with the apples, refused to resume his burden, but Hercules, by a stratagem, won the apples from him and then hastily disappeared. Other accounts make Hercules him-

self slay the dragon and capture the apples.

> The gardens fair
> Of Hesperus and his daughters three
> That sing about the golden tree,
> Along the crisped shades and bowers
> Revels the spruce and jocund spring;
> The Graces and the rosy-bosomed Hours
> Thither all their bounties bring.
>
> There eternal summer dwells,
> And west winds with musky wing
> About the cedarn alleys fling
> Nard and cassia's balmy smells.
> Iris there with humid bow
> Waters the odorous banks that blow
> Flowers of more mingled hue
> Than her purfled scarf can shew
>
> The Spirit in MILTON'S *Comus*.

Hesperus, in classic myth, a personification of the evening star.

Hestia (by the Romans identified with Vesta), in Greek myth a daughter of Kronus and Rhea, and goddess of hearth and home. The hearth of every family was her sanctuary, and in every public building she had a sanctuary in the shape of a fire. When a body of Greek colonists emigrated to establish a home elsewhere they ever took with them some portion of fire sacred to Hestia. No enterprise was commenced without sacrifice and prayer at her altar and when the fire of one of those holy places chanced to be extinguished, it could only be rekindled by a light from some other established sanctuary.

Hiawatha, in the legends of the Onondaga tribe of North American Indians, a great warrior and legislator of mysterious origin believed to have been second only to the Great Spirit before he appeared among men. He owned a canoe that moved without paddles and which he used only on important errands. He raised the maize plant out of the corpse of Mondamin, the friend of man; he invented the birch bark canoe, calling on all the forest trees to help him in his work; he taught the people how to keep clear their watercourses and fishing grounds; he fought his way out of the sturgeon's stomach after it had swallowed both him and his canoe, and explained how to utilize its oil for light and fuel, and how to preserve its flesh by salting and smoking it. Then there arose rumors of war and Hiawatha with his daughter went in his canoe to attend a council of the braves. As he stepped ashore, a huge white bird dropped upon his daughter, crushing her to earth, and when the bird's body was removed no trace of the girl could be found. Hence the feathers of the white heron were ever after used in warfare by the Onondagas. Hiawatha bore the affliction in silence, but later he called together the Five Tribes and gave them a plan of union. Then he bade them all a solemn farewell. Sweet music was heard as he slowly moved away in his canoe and was wafted out of sight.

Taking this legend as a nucleus Longfellow has woven into his *Hiawatha* all other available tribal myths. It is a historical fact that an Iroquois chief named Hiawatha instituted a plan of tribal union which was meant to become a permanent government.

Hickathrift, Jack or Tom, sometimes known as Giant Hickathrift, a nursery hero whose exploits form the staple of many popular romances of mediæval England and have even found a Latin historiographer in Sir Henry Spelman's *Icenia*. He appears to have been a laboring man in Tylney, Norfolkshire, England, who at the time of the Conquest constituted himself a resolute champion of the oppressed. When the village tyrant would have taken the township common for his own use Hickathrift seized the first weapons that lay ready to hand,—a cartwheel and an axle, rushed on the invader and routed him and his retainers. Local tradition says that he was able to do this because he possessed the strength of twenty men. In time the exploit developed into a myth. The local oppressor becomes a giant infesting Tylney Marsh and Hickathrift a still more formidable giant who with his wheel and axle destroys the monster and relieves the district.

His grave-stone is still to be seen, in a very dilapidated condition, in Tylney Churchyard. Thomas Hearne, in the early eighteenth century, saw

the axle-tree, with the wheel superincumbent, engraved on the stone covering his coffin or sarcophagus. A local archæologist writing in 1819 says that by his time the sculptured cover had disappeared, although it seemed to have existed fifty years previously.

Hilda, in the Mid-German epic of *Gudrun* (anonymous, 13th century), the mother of the titular heroine, and herself the wife of King Hettel of Heligoland. Her father, King Hagen of Ireland, had a cheerful custom of slaying all suitors for her hand. Therefore Hettel is constrained to send a secret embassy to persuade the willing Hilda to flee with them oversea to Denmark. Hettel meets her on the shore. The father is in hot pursuit. A fight ensues; Hagen is defeated; his life is spared by his selected son-in-law, and a permanent reconciliation follows.

Hildebrand, titular hero of *The Lay of Hildebrand* (Ger. *Hilderbrand's Lied*), a German epic poem, ascribed to the sixth century, of which only a portion survives.

Hildebrand, a companion of Dietrich of Berne, banished with that hero from Italy by Hermanrich, had taken refuge with Etzel (Attila), and after thirty years, accompanied him in his last expedition against Italy. The chief of the opposing forces was his own son, whom he had left an infant. Hildebrand sought to avoid the contest. But the youth laughed scoffingly when Hildebrand claimed to be his father. Hildebrand bewailed his fate, but could not withdraw, and father and son rushed against each other. The fragment here breaks off, leaving the issue uncertain. It is probable that the father vanquished and slew his son, as in the similar legend of Sohrab and Rustum. In the *Heldenbuch*, however, another version of the legend is given, in which the youth is overcome, and not slain, by his father, and both return together to the wife and mother.

Hippocrene (the Fountain of the Horse), a fountain on Mount Helicon in Bœotia sacred to the Muses and fabled to have been produced by a stroke from the hoof of Pegasus. Longfellow has utilized the myth in his poem *Pegasus in Pound.*

> Oh for a beaker of the warm South,
> Full of the true, the blushful Hippocrene
> With beaded bubbles winking at the brim.
> KEATS.

Hippogriff, a fabulous monster, half horse and half griffin, invented by Ariosto in the *Orlando Furioso*, in quasi-imitation of the Pegasus of classical antiquity. Like a griffin he had the head of an eagle, claws armed with talons, and feathered wings, the rest of his body being that of a horse. Bradamante captures him by strategy from his original owner, the enchanter Atlantes, but she is unable to mount him. Rogero fearlessly vaults upon his back and pricks him with his spurs, which so aroused the monster's mettle that after galloping a short distance he suddenly spread his wings and soared into the air, carrying the hero far away from his beloved Brandamante. Nor did he rejoin her till he had passed through many strange adventures in outlandish countries.

Hippolita, in classic myth, daughter of Ares and Otrera and Queen of the Amazons in succession to Penthesilia. As an emblem of her dignity she wore a girdle given to her by her father. Admete, daughter of Eurystheus, coveted this girdle, hence the ninth of the labors of Hercules was to capture it. The earlier accounts make him slay her. Pausanias, i, 41, 7, says he came to her country with Theseus, and that she willingly surrendered the girdle to Hercules. But when Theseus carried off her sister Antiope (whom he subsequently married) she marched against him at the head of her Amazons, was repulsed, and died of chagrin at Megara. Mediæval legend preferred a third version, that Theseus decoyed Hippolita herself aboard his ship and carried her off to Athens. He was Duke of Athens and she became his Duchess. Shakspear following this account in *A Midsummer Night's Dream* makes

her the bride of Theseus, Duke of Athens.

Hippolytus, in Greek myth, a son of Theseus by the Queen of the Amazons, sometimes stated to be Hippolyta and sometimes Antiope. After his mother's death, Theseus married Phædra, who fell in love with the handsome youth as being nearer her own age than her husband was, but he fled from her and Phædra accused him of making improper advances. According to one legend Theseus appealed in his wrath to Poseidon, who sent a bull out to the sea to attack Hippolytus as he drove along the beach. He was hurled out of his chariot by the frightened horses and dragged until he died.

Hippolytus is the hero of a tragedy by Euripides (B.C. 428). It is said to have failed because of the boldness with which Phædra avowed her love for her stepson and subsequently maligned him to his father. See ZULEIKA.

Hobby-horse, in the mediæval drama and in the Morris-dances, a mock-horse of wickerwork and pasteboard, fastened about the waist of a performer, or sometimes concealing him entirely. In the Morris-dance and in the May games he was allowed to play pranks upon the bystanders. Hence the word horse-play. The hobby-horse was especially disliked by the Puritans. Bomby, the Puritan cobbler in Fletcher's *Women Pleased*, iv, i, denounces it as "an unseemly and a lewd beast, got at Rome by the Pope's coach-horses." Hence it was omitted in the May-games wherever the Puritans could regulate them. There seems to have been an old ballad with the refrain

For oh! For oh! The hobby-horse is forgot!

Nothing of the song survives, except the refrain, which is frequently quoted by English dramatists of the early seventeenth century. Hamlet aptly calls it the epitaph of the hobby-horse.

The hobby-horse, whose epitaph is, For oh! For oh! the Hobby horse is forgot.—SHAKSPEAR: *Hamlet*, iii, 2, 141.

Holda, Hulda, Holle, or Harke, in German folklore, is a personage who takes on varied characteristics in different localities. Usually, however, she is a good fairy, clad in dazzling white, who inhabits lakes and pools, and gives health and fecundity to the women who come to drink the waters. She takes interest in household matters, and between Christmas and Epiphany pays nightly visits to maidens' couches, rewarding the industrious by filling their distaffs with wool and pulling the counterpanes off the indolent. When the snow falls Dame Holda is said to be spreading her mantle. She has a well marked kinship with those other gracious myths, the White Lady and the Lady of the Lake. But in the forests of the Thuringia and the Hartz Mountains she merges into the Wild Huntsman cycle of myths, becoming a terrible sorceress, who, between Christmas and Twelfth Night, rides an infernal chase at the head of a crew of hideous and grotesque spectres. She is preceded by a gray bearded man, the trusty Eckart, who with a white staff warns off all people not to obstruct the path of the goddess.

On the banks of the River Main are Hulle-steine (Holda's Stones), or hollow stones, on which a fairy form sets at night, bewailing the loss of her betrothed. There she sits, sunk in sorrow, shedding tears over the rock until it is worn down, and becomes hollowed out. In another Franconian tale, the bewitching fay sits on a rock in the moonlight, when the bloom of the vine fills mountains and valleys with sweet fragrance; clad in a white shining garment she pours out heart enthralling songs. The children in those parts of the country are warned not to listen to the seductive voice, but ardently to pray their pater-noster, lest they should have to remain with Holli in the wood until the Day of Judgment. From this legend Heine took the subject of his *Lorelei* song, transplanting it from the Main to the Rhine.

Holy Grail. See SAN GREAL.

Holger Danske. Under this name Ogier the Dane, one of Charlemagne's paladins, has been accepted as the national patron of Denmark and won for himself a distinct individuality that presents few traces of his French origin. According to the mediæval Danish ballads and romances Holger was indeed a paladin of France, but his greatest fame was won under the Danish standard. He made a crusade into India and fell in love with the heathen princess Gloriana, but she preferred Prince Carvel and Holger vowed he would never love another. After filling Europe and Asia with the fame of his exploits, he disappeared and is said to be lying in a magic slumber in the vaults of the castle of Elsinore, there to remain until Denmark shall need him.

Once a Danish peasant, wandering through the vaults, came upon a huge oaken door and drew out the bolt that secured it. The door swung inward, a mighty voice cried "Is it time?" and the intruder dimly spied a giant form reclining against the wall, his armor rusty, his beard so long that it overspread his ample breast. "No!" "Give me thy hand then," said the figure, but the peasant fearing to trust his hand in that tremendous grip extended the iron bar. "Ha," said Holger as he grasped it, "I see there are still men in Denmark; I may rest yet a little longer."

As with other popular heroes, Holger has been magnified in folklore into a giant of stupendous size. Twelve tailors, says one legend, came once to take his measure for a new suit of clothes. As they perched themselves on various parts of his body one slipped and pricked the hero's ear with his scissors. Holger, thinking it a fly, crushed the hapless tailor to death between thumb and forefinger.

Horand, in the *Lay of Gudrun*, a sweet singer at the court of Hetel, king of the Hegelings and father of Gudrun (*q.v.*). Horand is a Norse reminiscence of the Greek Orpheus. We are told that when he sang, the cattle left their pastures, the bees stayed their running in the grass, the fishes poised themselves upon the stream, the men who heard him forgot the church bells and the choir-songs of the priests, and sat for hours that seemed like minutes, listening to his lay. He loved the stars and silent places better than the din of battle or the revels of the hall. Yet he was a good knight with a strong arm and a stout heart.

Horn, King, hero of a metrical romance, *The Geste of King Horn*, attributed to one Kendale who flourished in the reign of the English Edward I, and probably utilized earlier sources. There is also a ballad abridgment called *Hind Horn*. Hind or hynd means courteous, gentle.

Horn was a mythical king of Suddene. When a boy of fifteen, his father was killed by Mury, king of the Saxons, and he with two companions was set adrift in a boat. The vessel being driven on the coast of Westernesse, the boys were rescued, and Horn became the page of King Aylmer. He was dubbed a knight and achieved great things. But because of his love for Aylmer's daughter, Rimenhild, he was banished. He bade Rimenhild wait for him seven years. At the end of that time, having recovered his native land from the infidel, he returned to Westernesse to find that Rimenhild had been carried off by his treacherous friend, Fykenild. Disguised as a harper, he went into Fykenild's castle, killed him, and carried Rimenhild in triumph to his own country.

Certain points in the story of Horn, the long absence, the sudden return, the appearance under disguise at the wedding feast, and the dropping of the ring into a cup of wine obtained from the bride, repeat themselves in a great number of romantic tales. More commonly it is a husband who leaves his wife for 7 years, is miraculously informed on the last day that she is to be remarried on the morrow, and is restored to his home in the nick of time, also by superhuman agency.—*English and Scotch Popular Ballads*, Cambridge Edition.

Horner, Little Jack, hero of a "Mother Goose" jingle of that

name. He is represented as sitting in a corner eating a Christmas pie,

He put in his thumb
And pulled out a plum
And said "What a good boy am I!"

A tradition, preserved in Somersetshire, identifies him with an ancestor of Sir John Horner, who after the dissolution of the monasteries by Henry VIII, acquired the manor of Mells or Wells Park, formerly owned by the Abbey of Glastonbury. This fact is commemorated in the couplet,

Windham, Horner, Popham and Thynne,
When the Abbot went out then they came in.

Jack Horner, this story runs, was a serving lad to the Abbot of Glastonbury. The latter, thinking to propitiate Henry, sent him the title deeds to twelve manors, enclosed in one of the huge coffin-shaped pastries then popular. This was deemed the best way of concealing them, and Jack was pitched upon as the messenger least calculated to excite suspicion on the way to London. The lad got hungry and sat down by the wayside to taste just a little of the pie he was carrying. He inserted his thumb under the crust and pulled out one of the parchments, which he concealed about his person, possibly because he found it difficult to restore it in good order. When the pie was opened Henry discovered that the deed to Mells manor was missing, whereupon he ordered the execution of Abbot Whiting and the confiscation of the Abbey and its estates. Later there was found in the possession of the Horner family a deed to the Mells property.

This was the "plum" that Jack Horner had pulled out of the pie! See *Notes and Queries*, II, iv, 156, and II, v, 83, and Halliwell's *Nursery Rhymes of England.*

Horus, the Egyptian Apollo or sun god, also the god of silence, hence often represented with his finger on his mouth. The sun god at Edfu, where Horus's temple stands, was figured as a sun with many colored wings. Elsewhere he appears with a hawk's head or simply as a hawk.

Houssain, Prince, elder brother of Prince Ahmed in the *Arabian Nights* story of *Ahmed and Paribanou.* He possessed a magic carpet, bought at Bisnager in India, which if any one sat on it would straightway transport him whither he wished. Solomon, according to Oriental legend, possessed a carpet of similar virtues. It was made of green silk, and was large enough for all his army to stand on. When his soldiers had ranged themselves to the right of the throne with the spirits on the left, Solomon commanded the wind to convey him whither he listed. While sailing through the air the birds of heaven hovered overhead as a protection from the sun. Though so large when spread out it could be folded up into a minute compass.

Howlegas or **Owleglass,** the name given to Tyll Eulenspiegel (*q.v.*) in the English translation of his jests printed by William Copeland, a book especially popular in England in the reign of Queen Elizabeth. Sir Walter Scott has adopted the name, slightly modified, for two of his characters: Master Howlaglass, a preacher, friend of Maulstone in *Peveril of the Peak*, and Father Howleglas in *The Abbot*, who plays the part of the Abbot of Unreason at the revels held in Kennaquhair Abbey.

Hrimthurse. See SWADILFARI.

Hubbard, Mother, the old lady who in the English nursery jingle went to the cupboard to find her poor dog a bone, has been plausibly identified with St. Hubert and patron of dogs and of the chase. See John W. Hales in the *Athenæum*, February 24, 1883, whose argument runs somewhat as follows: The representations of the saints in painting and sculpture were familiar to a class which knew nothing of the orthodox legends concerning them. Among this class originated a large number of pseudo-legends, sometimes couched in rhyme, which were evidently framed to meet the vulgar understanding of the representation. St. Hubert is depicted in a long robe,—a veritable Mother Hubbard gown, in fact,—with long

hair, so that the uninitiated observer might easily be doubtful as to his sex and make an old woman of him at a venture. Further, he was the patron saint of dogs, and was often represented with a canine attendant, so that the "prick-eared companion of the solitude" of the ancient dame was naturally assumed. St. Hubert was appealed to also to cure the ailments of a favorite or valuable dog, and bread blessed at his shrine was believed to cure hydrophobia. Given the character popularly accepted as Mother (or Saint) Hubbard (or Hubert), and the attendant dog, may not the rest of the tale be left to the untutored but active imagination of some rhymester or story-teller of the village green or servants' hall, which has often produced even more startling results from much slighter material?

Edmund Spenser, in *Mother Hubbard's Tale* (1591), uses the name simply as that of an old wife, who tells a story of Reynard and the ape, to relieve the weariness of the poet during a spell of sickness.

Hugh of Lincoln, a mythical person who forms the subject of Chaucer's *Prioress's Tale*, in the *Canterbury Tales*, which has been modernized by Wordsworth, and of an ancient English ballad, *The Jew's Daughter*, of which there are many variants.

The story first appeared in print in the *Chronicles* of Matthew Paris, who relates that in 1255 during the reign of Henry III, the Jews of Lincoln stole a little boy named Hugh, tortured and crucified him, in caricature of Christ's death on the cross, and flung his body into a pit, where his mother found it. The occupant of the house then confessed the crime, and stated that the Jews killed a child regularly every year at Easter. He and eighteen of the richest Jews in Lincoln were straightway hanged, and the child's body was buried in the cathedral with all honor.

A similar story was told of William of Norwich, a boy, said to have been crucified by the Jews in 1137. In fact the myth in one form or another appears in the folk literature of most Christian countries and is perennially revived in modern times. A notorious and lamentable case (1881) was that of Esther Salymossy, a young girl of Tisra Eszlar, in Hungary, whose murder was attributed to a Jew. The trial lasted two years, the Jew was acquitted, but the populace never accepted the verdict as a just one.

More recently (1913) he stirred the sympathies of Europe.

Hugin and **Mugin,** in Scandinavian myth, two ravens who perched upon the shoulders of Odin, when not employed in gathering news from earth. See HUGGINS AND MUGGINS.

Hunchbacks, the Three (French *les trois Bossus*), heroes of a fabliau in verse by the trouvère Durant, of the thirteenth century.

A wealthy hunchback marries a beautiful wife, of whom he is very jealous. One day he unexpectedly returns to his castle while his wife is enjoying the singing of three hump-backed minstrels, and she has barely time to hide them in as many empty coffers when he enters the room. Seeing nothing to arouse his suspicions, he departs. The lady runs to the coffers and finds that the hunchbacks have been smothered to death. She engages a peasant to throw one of the corpses into the river, and when he returns to claim his promised reward she tells him he has not performed his task yet, and shows him the corpse of another hunchback. The peasant thinks it the work of magic; and his perplexity is still further increased when on disposing of the second body he is informed that the hunchback is still in the lady's chamber. A third time, as he thinks, he bears the corpse to the river, and on his return he comes up with the master of the house. "Dog of a hunchback," he cries, "are you here again?" and he jumps on him, stows him safely into the sack, and throws him headlong into the river after the minstrels. It will be seen that the story has some features in common with the *Arabian Nights* tale of the

Little Hunchback. It was one of the most popular of the French fabliaux, and has been frequently dramatized. The most successful version was one which was produced in the eighteenth century at the Théâtre-Italien in Paris under the title of *The Triplets* (*Les trois Jumeaux*).

Huon, Duke of Bordeaux, hero of a French Chanson de Geste, *Huon de Bordeaux*, by an unknown trouvère of Artois in the thirteenth century. The poem itself was never printed until 1860, but a prose version appeared early in the sixteenth century (Second Edition, 1516). An English translation (1534) furnished Shakspear with the character of Oberon. Huon, having in self defence slain Charlot, treacherous son of Charlemagne, is pardoned by the emperor only on condition that he will enter the court of the Amiral (Emir) Gaudisse, at Babylon, cut off the head of the bashaw who sits at his right hand, kiss thrice the Amiral's daughter, Esclaramonde, and bring away with him as trophies a lock of his white beard and 4 of his teeth. He falls in with Oberon, king of fairyland, who gives him a magic cup that brims with wine at the lips of guiltless men, and a magic horn which, blown gently, sets all guilty men to frantic dancing and, blown hard, summons Oberon at the head of 10,000 men. Even with these gifts, which are duly put to the test, Huon might have failed, but for the further aid of Esclaramonde, who falls in love with him and after his triumph accompanies him on his return journey to Rome, where they are married by Pope Sylvester.

Hyacinthus, in classic myth, a Spartan youth beloved of Apollo, who slew him accidentally while pitching quoits. Apollo in grief at his loss turned him into a flower on whose petals are inscribed the letters *αι αι* (alas!). The story is told at length in Ovid, *Met.*, x, and is constantly alluded to in English poetry, *e.g.* Milton, *Lycidas*, "like to that sanguine flower inscribed with woe," and Spenser, *Faerie Queene* iii, 11, 37. The flower seems to be a species of iris; certainly it is not our hyacinth. Keats in *Endymion*, i, 382, makes allusion to the legend in its later form (for which he may have been indebted to Lemprière) which attributes the death of Hyacinthus to Zephyrus, who, himself in love with Hyacinthus, and jealous of the rivalry of Apollo, blew the quoit into Hyacinthus's face. Keats adds here an exquisite touch, suggesting in the wind and rain that often herald a glorious sunrise the visit of the penitent Zephyrus to weep his fault before the arrival of the angry Sun-god.

Hydra, in classic myth, a monstrous serpent, offspring of Typhon and Echidna and brought up by Hera. It had nine heads, the middle of which was immortal. It ravaged the country of Lernæ near Argos. Heracles attacked it with a club or a sickle, but as fast as he cut off one head two others appeared. Then he had recourse to burning arrows, and with the assistance of Iolaus, his servant, succeeded in burning away all the heads save the immortal one, which he buried under a huge stone. Modern writers surmise that the hydra was nothing more than a giant octopus.

> Some ignorant men of late days at Venice did picture this Hydra with wonderful art and set it forth to the people to be seen, as though it had been a true carcass, with this inscription: In the year of Christ's incarnation 550, about the month of January, this monstrous serpent was brought out of Turkey to Venice, and afterwards given to the French king: It was esteemed to be worth 600 ducats. . . . . I have also heard that in Venice in the Duke's treasury, among the rare monuments of that city, there is preserved a serpent with seven heads which if it be true it is the more probable that there is a hydra, and that the poets were not altogether deceived, that say Hercules killed such an one.—Topsell: *History of Serpents* (1608).

Hygeia or **Hygieia,** daughter of Æsculapius (*q.v.*).

Hypatia, a beautiful and learned woman (370–415), a native of Alexandria when that city was the centre of Greek culture. She attracted great crowds to her lectures on philosophy and neo-Platonism, but thereby an-

tagonized the Christians as the advocate of a dead superstition, was denounced by many of the priests as a heretic, and was finally seized in her lecture room by an infuriated mob, dragged into one of the churches of Alexandria and literally torn to pieces. Charles Kingsley makes her the heroine of his novel *Hypatia* (1838).

Hyperion, in classic myth, the original god of the sun. He was one of the Titans and when the latter were overthrown by Zeus he had to yield his supremacy to the new sun-god Apollo. The story is told by Hesiod and others among the ancients, and in modern times it forms the subject of a splendid fragment, *Hyperion*, by John Keats.

I

Iapetus, in Greek myth, one of the Titans. According to the favorite legend, he married Asia, daughter of his brother Oceanus, according to others either Clymene Tethis, Asopis or Libya. His name suggests kinship with the Japheth of Genesis x, 1, and there are other resemblances in the names of his children, which, like Japheth's, suggest geographical connections. Thus the sons of Iapetus are Atlas, Prometheus, Epimethus and Menelaus.

Ibycus, a Greek lyric poet, who flourished about B.C. 540, best remembered through the legend concerning his death. On his way to the Isthmian games he was attacked by robbers in a desert place near Corinth. With his dying breath he called upon a flock of cranes flying overhead to spread abroad the news of the murder. His body was found, carried to Corinth and recognized. Loud was the grief of the populace assembled at the games for the loss of their favorite poet. Suddenly, during a pause in the performance, while the great amphitheatre was silent a file of cranes passed overheard, and a mocking voice was heard to cry "Behold the cranes of Ibycus!" Suspicion was aroused, the speaker and his accomplices were identified, they confessed the murder and were put to death. Schiller has a ballad called *The Cranes of Ibycus.*

Icarus, in classic myth, a son of Dædalus. He escaped from Crete in company with his father by means of wings which the latter had constructed of feathers and wax, but neglecting the parental warning he soared too near the sun, so that the wax melted and he was precipitated into the sea—which was called after him the Icarian Sea.

And soon the boy, elate
With that new power, more daring grew, and left,
His guide, and higher with ambitious flight,
Soared, aiming at the skies! upon his wings
The rays of noon struck scorching, and dissolved
The waxen compact of their plumes:—and down
He toppled, beating wild with naked arms
The unsustaining air, and with vain cry
Shrieking for succor from his sire! The Sea
That bears his name received him as he fell.

OVID: *Metamorphoses*, vii, 257.
Trans.: H. KING.

Idris, Cader (chair of Idris), a mountain in northwestern Wales, near Dolgelly. It is 2898 feet high and is noted for its extensive view. It owes its name to a hollow couch-like excavation upon the summit, fabled to have been the favorite resting place of Idris, who is variously described as a prince, a magician and an astronomer, the Welsh traditions agreeing only on one thing, his immense size. Indeed this "chair" could have afforded comfort only to a gentleman of very generous proportions. In the Lake of the Three Pebbles near the base of the mountain there are three large blocks of stone which he is said to have shaken out of one of his boots. Mrs. Hemans has a poem *The Rock of Cader Idris.*

And when Geraint
Beheld her first in field, awaiting him,
He felt, were she the prize of bodily force
Himself beyond the rest pushing could move
The chair of Idris.

TENNYSON.

Iduna, in Scandinavian myth, the goddess of youth who held watch over the apples of immortality, the juice of which preserved the gods in youth, health and beauty.

Igerna or **Igerne.** See YGUERNE.

Ignatius, St., of Antioch (A.D. 107), is said by tradition to have been the little child whom Jesus "set in the midst" and said "of such is the Kingdom of Heaven."

He and Saint Polycarp were disciples of St. John the Evangelist, and Ignatius afterward became Bishop of Antioch. He is said to have been allowed to hear the angels sing, and to have introduced antiphonal singing into the churches in imitation of the heavenly choir.

He was torn to pieces by lions in the amphitheatre at Rome, under Trajan's rule, for refusing to offer sacrifice to idols. His remains, first buried at Antioch, were afterward removed to the church of St. Clement, in Rome.

Ilmarinen, in the national epic of Finnland, *The Kalevala*, a brother of the hero Wanaimonen, and himself a Norse Vulcan, a smith who wrought the heavens of blue steel,—so faithfully that neither mark of hammer nor trace of tongs was left upon them. He wooed and won Pohyola, the Virgin of the Northland, who preferred him to his brother. When she died he proceeded to make for himself a wife of gold and silver. With great labor he brings the image to life and rests a night beside her. But though his bed was heaped with furs he finds in the morning that the side he had turned towards the maiden is almost frozen. He seeks a third wife in the younger sister of Pohyola. When she mocks him he enchants her into a sea-mew.

Ilsan the Monk, in the German mediæval epic, *The Rose-Garden at Worms*, a rude and boisterous fighting friar with a certain rough good nature. He joined his brother Hildebrand in an expedition against Kriemhild's Rosegarten, where he performed prodigies of valor and won fifty-two garlands. These, according to promise, he distributed on his return, among his fellow friars, crushing the thorny trophies down upon their bare crowns until they bled. In this predicament he obliged them to pray for the remission of his sins. Such as proved refractory, he tied together by their beards, and hung up across a pole until the stoutest gave in. For centuries Monte Ilsan was a favorite character among the masses in Germany. He is frequently referred to in popular songs, and the wood carvers of the fifteenth century delighted in turning out his effigies. The monk in Rabelais is evidently a copy from him.

Ilse, Princess, according to German legend, the tutelary spirit of the Ilsenstein, a granite rock which rises boldly from a glen called the Ilsen in the Hartz Mountains. At this spot a number of springs unite to form the Ilse, a brook that with innumerable little waterfalls ripples down the glen and round the base of the great cliff to which it gives its name. Once an enchanted castle stood here wherein dwelt Princess Ilse with her giant father, on an opposite height dwelt the knight she loved. There was no chasm between the cliffs until one day the father discovered their stolen meetings and angrily split the rock in two with a mighty blow, thus forming the glen through which the river glides. In despair the princess cast herself from the rock into the water below. At first she haunted the valley dressed in a long white robe and a black head dress, but her last recorded appearance was on Ascension Day in the sixteenth century. It is believed that she is shut up in the Ilsenstein.

Imma or **Emma,** in mediæval legend, a daughter of Charlemagne, who finding that snow had fallen during a nightly interview with her lover Eginhard (Charlemagne's secretary and ultimately his biographer), carried him on her shoulders to some distance from her bower, so that his footsteps might not be traced. The legend has no historical foundation. Charlemagne had no daughter of that name, and the story has been related

of other women of history. Longfellow makes it the basis of a poem in his *Tales of a Wayside Inn.*

Indra, in Hindoo myth, twin brother of Agni, king of the gods and ruler over the firmament. He is not an uncreated deity, but the son of Heaven and Earth. In his turn he became the father of sun and dawn. He is said to have found Agni when he was hidden in the waters. The two gods are mystically blended in a dual personality and, with Surya, form a triad or trinity. Indra is represented with four arms, holding lance and thunderbolt. His body was covered with a thousand eyes.

Innocents, Holy, the name under which the Roman and the Greek church alike honor the memory of the babes slaughtered by King Herod to insure the killing of the infant Christ. The story is told in Matthew ii, 16–18, but legends greatly amplified the simple outlines of the original. The Greek liturgy asserts that the victims numbered 14,000, the Syrians 64,000, some mediæval Catholic theologians ran the number up to 144,000. Modern authorities, taking into consideration the fact that Bethlehem was a small town, greatly minimized the number, Kellnor in *Christ and his Apostles* (1908) reducing it to about 6. See KRISHNA.

The connection of Herod with the alleged massacre of the Innocents as related in the New Testament is now generally admitted by independent Christian thinkers to be legendary.—*Jewish Encyclopedia: Herod.*

The massacre of the Innocents squares perfectly with what history relates of him and St. Matthew's positive statement is not contradicted by the mere silence of Josephus, for the latter follows Nicholas of Damascus, to whom as a courtier Herod was a hero. Hence Armstrong . . . . justly blames those who, like Gratz . . . . for subjective reasons, call the evangelist's account a later legend.—*Catholic Encyclopedia: Herod.*

Ino, in Greek myth, daughter of Cadmus. She was beloved by Athamas, a Bœotian king, who had married Nephele by command of Here. She had two children by him, Learchus and Melicerte. The father, driven mad by Here, killed the first and pursued Ino and the other child to the cliff Moluris, between Megara and Corinth, where the mother threw herself with her babe into the sea. Both were changed into marine deities and were worshipped, the one as Leucothea, the other as Palæmon, along the shores of the Mediterranean. They were regarded as divinities ever ready to rescue mariners in distress. In the *Odyssey* v, 333, Leucothea rescues Odysseus by throwing him her veil. Neptune has overwhelmed the raft on which he left Calypso's island with a mighty wave:

Leucothia saw, and pity touched her breast
(Herself a mortal once, of Cadmus' strain,
But now an azure sister of the main).
Swift as a sea mew springing from the flood
All radiant on the raft the goddess stood.

She extends to him her "sacred cincture," he binds it around his breast, and after two days of drifting on a spar lands safely on Phæacia.

Io, in classic myth, a daughter of Inachus beloved by Zeus, who for fear of the jealousy of Hera (Juno) changed her into a heifer. The wily goddess, aware of the metamorphosis, but concealing her knowledge, obtained the heifer as a present from her consort. She had it tethered to an olive tree and set the all-seeing Argus—him of the hundred eyes—to watch over it. Zeus now commissioned Hermes to steal back the heifer, but being unable to elude the vigilance of Argus Hermes charmed him to sleep and then slew him. Hera now began to persecute Io in many ways, particularly she sent a gadfly to molest her, driving her from land to land until finally she found rest in Egypt. Here she recovered human form and bore Zeus a son named Epaphus. The wanderings of Io were very celebrated. The Bosphorus (literally Oxford) is said to have derived its name from the fact that she swam across it. The feelings of the transformed maiden are described by Ovid with some pathos:

By the loved bank she strays
Of Machus, her childhood's happy haunt,
And in the stream strange horns, reflected
views,

Back-shuddering at the sight. The Naiads see
And know her not: nor Machus himself
Can recognize his child,—though close her sire
She follows—close her sister-band,—and courts
Their praise, and joys to feel their fondling hands.
Some gathered herbs her father proffers, mute,
She licks and wets with tears his honored palm
And longs for words to ask his aid, and tell
Her name, her sorrows.

She contrives at last to tell her tale in letters scraped by her hoof.

Ion, in classic myth, son of Apollo and Creusa, and grandson of Helen of Troy, the fabled ancestor of the Ionian or Athenian Greeks. He is the titular hero of a drama (423 B.C.), by Euripides. Hermes takes the new-born infant to Apollo's temple at Delphi, where his upbringing is singularly like that of the child Samuel in the Old Testament. The greater part of the plot is concerned with the efforts of Creusa to destroy Ion, unknowing that he is her son.

Another Ion is the hero of Thomas Noon Talfourd's tragedy of that name (1835). The son of the king of Argos, what time that country is devastated by a pestilence, he offers himself as a sacrifice when the oracle at Delphi declares that the gods can only be appeased by the death of some member of the guilty race of Argos.

Iphigenia, in classic myth, a daughter of Agamemnon and Clytemnestra. When the Greeks on their way to the Trojan war were detained at Aulis by contrary winds, Kalchas the soothsayer announced that Artemis was incensed because Agamemnon had slain a deer and demanded in atonement the sacrifice of Iphigenia. She was actually slain, in the dramas of Æschylus and Sophocles. The feeling of later times revolted against this injustice and just as the story of Jephtha's vow was eventually softened down to something less barbarous, so in Æuripides's drama, *Iphigenia* (407 B.C.), the sacrifice was prevented just as the knife was poised to plunge into her breast. Iphigenia suddenly disappeared and a superb goat was found in the place where she had stood. Twenty years later Euripides produced *Iphigenia in Tauris.* This revealed the fact that the appointed victim had been spirited away by Artemis to become priestess of her temple in Tauris. See ORESTES and PYLADES.

Homer makes no allusion to Iphigenia though he does mention Iphianassa, a daughter of Agamemnon who was surrendered as a hostage on his reconciliation with Achilles. The two may be identical. As to the story of her sacrifice, the Greeks may have borrowed it from the story of Jephtha's daughter, or both stories may have sprung from a common origin. And similarly the story of the substitution of a hind has analogies with the substituted offering for Isaac when about to be sacrificed by his father. OVID, *Metamorphoses,* xii, is the chief authority for the actual immolation of Iphigenia. He is supported by Lucretius and Diodorus Siculus.

Iphis, in classic myth, whose legend is versified by Ovid (*Metamorphoses,* ix, 12; xiv, 699), was the daughter of Lydus and Telethusa of Crete. Before her birth Lydus had threatened to put the infant to death if it turned out a girl. Telethusa to save it brought it up as a boy. Eventually Lydus betrothed Iphis to Ianthe. The mother in terror appealed to Isis, who changed the girl into a youth on the wedding day. Similar stories of sex-transformation are told of Cæneus and Tiresias.

Iris, in classic myth, daughter of Thaumas and Electra and sister of the Harpies. Homer makes her the messenger of the gods in the *Iliad,* but in the *Odyssey* her name is never mentioned and Hermes takes her place as messenger. The later poets made her a personification of the rainbow, but originally the rainbow was only the path whereon Iris travelled between heaven and earth. It, therefore, appeared whenever needed and vanished when its uses were over. Iris was represented as a virgin by Homer, the later poets made her the wife of Zephyrus and the mother of Eros or Cupid.

Iron Mask, The Man with the, was a mysterious prisoner whom Louis

XIV kept in close confinement for twenty-four years, first at Pignerol, then at the Isle of Ste. Marguerite, and finally in the Bastile, where he died November 19, 1703. He was never seen without the famous mask, which was not really made of iron, however, but of black velvet, furnished with steel springs, to allow for the motion of the face in eating. It it not likely that the secret will ever be satisfactorily solved. After the destruction of the Bastile, the register of the prison was searched in vain for something that would throw light on the mystery. Napoleon himself made an unsuccessful attempt to investigate it. Numerous conjectures have from time to time been made and have obtained more or less credence.

The most plausible is that which identifies him with Count Ercole Matthioli, senator of Mantua, and private agent to the Duke of Mantua, who had deceived Louis XIV in a secret treaty for the purchase of the fortress of Casale by accepting a higher bribe from Spain and Austria. The punishment had to be equally secret, the very identity of the victim had to be concealed, in order to hide the turpitude alike of king and duke. Moreover the capture and imprisonment of Matthioli were high-handed outrages against international law which would have aroused the indignation of Europe against France.

For the rest the Iron Mask has been variously supposed to be Fouquet, the disgraced Minister of Finance; Louis, Count of Vermandois, the illegitimate son of Louis XIV, punished in this manner for having struck the Dauphin; the turbulent Duc de Beaufort, commonly known as "the king of the markets"; the schismatic Armenian patriarch, Arwediecks, noted for his hostility to the Catholics of the East; and the Duke of Monmouth, illegitimate brother of James II, although the fate of all these personages has been otherwise chronicled by history. A more widely accepted story, which originated with Voltaire, made him an illegitimate son of Anne of Austria, Louis XIV's mother, by either Cardinal Mazarin or the Duke of Buckingham.

The Abbé Soulaire, in 1790, broached a theory which has proved very popular with dramatists and novelists. He made the Iron Mask a twin brother of Louis XIV. A prophecy having foretold disaster to the royal family from a double birth, Louis XIII had caused the last born of the twins to be brought up in secret. Louis XIV learned of his twin brother's existence only after Mazarin's death, and the brother, having discovered the secret of his birth by means of a portrait, was condemned to perpetual imprisonment. Zschokke and Fournier have both written tragedies in which this view is accepted. Alexandre Dumas has a romance called *The Iron Mask*, in which he ingeniously avails himself of this story of the twin birth by making the mask the real Louis XIV, who is deposed by a conspiracy, and in his place is substituted his twin brother. The remarkable likeness between the two facilitates the deception.

Isabella, heroine of a tale in Boccaccio's *Decameron* (iv, 5), and of a poem by Keats, *Isabella or the Pot of Basil* (1820). A young woman of Messina, living with her three brothers, she carries on a love affair with Lorenzo the steward, which being discovered, her brothers put him secretly to death. Lorenzo appears to Isabella in a dream, reveals his fate and his place of burial, and she privately brings away his head. Putting it in a pot of basil and other sweet herbs she laments over it every day. At length they take it away from her, and she pines away and dies. See GHISMONDA.

Isambourg, La Belle (Fr. *The Fair Isambourg*), heroine of a ballad of that name widely known in France. She refuses the bridegroom provided for her by the king, her heart being fixed upon a poor knight. The king shuts her up in a tower; she feigns death; is carried to burial by three

princes and a knight; her lover, cognizant of the stratagem, bids the bearers stop that he may say a prayer over the coffin. He rips open a little of the shroud, she looks up and smiles at him. In the cognate Scotch ballad, *The Gay Gosshawk*, stanza 26 runs as follows:

"Lay down, lay down the bigly bier
Lat me the dead look on;"
Wi cherry cheeks and ruby lips
She lay an smiled on him.

Isingrin or **Isengrim, Sir,** in the mediæval epic of *Reynard the Fox*, the wolf who as the type of the barons is overreached by his nephew Reynard, representing the Church.

Isis, the chief Egyptian female deity, wife and sister of Osiris and mother of Horus. She was originally the goddess of the earth and afterwards of the moon. Set, the brother of Isis and Osiris, plotted mischief against the latter. Secretly taking his measurements he made a handsome coffin, then on a festival night offered it to whomever it would fit. Osiris took his turn at lying down in it. Set fastened the lid over him and threw the coffin into the Nile. Then began the sorrows of Isis. She wandered far and wide seeking the remains of her husband, and in the swamps of the Delta gave birth to Horus. Finally she discovered the coffer in Byblus, but during one of her absences to visit Horus, Set opened it and cut up the body into fourteen pieces. Isis recovered the fragments and put them together again and Osiris became the god of the dead.

Apuleius tells us that the cult of Isis was introduced at Rome in the time of Sulla. Many enactments were passed to check the licentiousness of her worship but were resisted by the populace. Those initiated in her mysteries wore in the public processions masks resembling the heads of dogs.

Ismene, heroine of a Greek romance, *Ismene and Ismenias*, written in the twelfth century (A.D.) by Eustathius. She is memorable as being the first hoyden in fiction. On her first introduction to Ismenias as her father's guest she makes a dead set for him, presses his hand under the table and at length proceeds so far that Ismenias bursts into laughter. Heliodorus had painted his Arsace and Tatius his Melite as women equally forward, but these were heteræ. Eustathius was the first to introduce a pure woman making all the advances in courtship.

Isolde, Iseulte or **Yseult,** the name of two ladies in Arthurian romance, rivals for the possession of Sir Tristram. Iseulte of the White Hands was his wife whom he married without loving her; Iseult the Fair, whom he loved, was the wife of his uncle, Sir Mark. He had been deputed to bring Sir Mark's bride to him when the elder knight married her by proxy; the two young people had accidentally drunk together a magic potion intended to ensure the reciprocal love of Mark and Iseulte and had fallen helpless victims to its power. See TRISTAN, YSEULTE.

Isond, La Beale (the Fair or the Beautiful), in Sir Thomas Malory's *Morte d'Arthur*, ii (1470), the wife of King Mark of Cornwall, Tristram's uncle. She was in love with Tristram before her marriage—having cured him of wounds received in his victory over Sir Marhaus—and when she grew to hate her husband she eloped with his nephew. For a period the two dwelt in La Joyeuse Garde, but Tristram finally restored her to her husband and made a loveless marriage with Isond of the Fair Hands (*Isonde aux Beaux Mains*).

On his deathbed Tristram sent for his first love, knowing she alone could cure him. If she consented to come the vessel was to hoist a white flag. Tristram's wife through jealousy reported that the vessel carried a black flag, whereupon the knight fell back dead. Isond expired on his corpse. Tennyson in *The Last Tournament* calls the ladies Isolt, and gives a new version of the death of Tristram. One day the knight, dallying with Isolt the Fair, put a ruby

carcanet round her neck and kissed her throat. Then

> Out of the dark, just as the lips had touched
> Behind him rose a shadow and a shriek—
> "Mark's way!" said Mark and clove him through the brain.

In other poems and romances the name is spelled ISEULTE, YSEULTE or YSOLDE and the details differ. See these entries.

Israfel or **Israfil,** in Mohammedan myth, the angel of music, whose voice is more melodious than that of any other creature. According to the Koran he will sound the resurrection blast at the last day and then Gabriel and Michael will call together the "dry bones" to judgment.

Poe has a lyric, *Israfel*, to which he prefixes this quotation from the Koran, "And the angel Israfel, whose heart-strings are a lute and who has the sweetest voice of all God's creatures." It opens thus:

> In Heaven a spirit doth dwell
> "Whose heart-strings are a lute:"
> None sing so wildly well
> As the angel Israfel,
> And the giddy stars so legends tell
> Ceasing their hymns, attend the spell
> Of his voice, all mute.

Isumbras, Isenbras or **Ysumbras, Sir,** in mediæval romance, a proud and haughty knight humbled by adversity so that he befriended the poor and needy whom formerly he had oppressed. A famous incident is that of mounting the two children of a woodcutter upon his horse and so carrying them across a ford. This is the subject of a picture by Millais.

Iwein, hero of a mediæval German epic of that name (circa 1210), by Hartmann von Aue, based on an Arthurian legend already versified by Chrétien de Troyes and closely akin to a tale *The Lady of the Fountain* in the *Mabinogion.*

At a great festival held by King Arthur at Pentecost, Iwein's imagination was fired by stories told of King Askalon. In this king's dominions there was a fountain over which hung a golden bowl. The seeker after adventure was to pour some water from the bowl upon a marble slab beneath; a furious thunder-storm would arise; Askalon would make his appearance and give battle to the intruder. Many brave knights had been overcome. Iwein sought the fountain, everything happened as he had been told, and he succeeded in slaying King Askalon. He fell in love with his widow Laudine; through her maid, Lunete, obtained an interview, won her heart, and married her. Such was the happiness of the pair that Sir Gawein deemed it necessary to warn Iwein not to be like Erec and forget in his wife's embraces the duties of chivalry. Thereupon Iwein took leave of Laudine, and went in search of adventures. A year he remained at King Arthur's court, performing great feats. Then a message came to him from Laudine, accusing him of having forgotten her, and telling him that because of his faithlessness she loved him no longer; whereupon he wandered away over the world like one distraught, but everywhere he went he wrought great deeds, and in these deeds he was assisted by a lion which in the course of his wanderings he had once rescued from a dragon. At last he came by chance into Laudine's realm. Here he found that his old friend Lunete, falsely accused, had been condemned to death by the queen. He did battle for her sake, and, with the help of his lion, vanquished her accusers. When the queen asked him his name, he answered only that he was the Knight of the Lion, and wandered away in quest of further adventures. But after many years an intense longing for Laudine seized him. Thereupon he repaired to the fountain and caused a furious thunder-storm, so that the queen and her people were filled with dismay. In her distress, Laudine asked Lunete's advice. The latter told her that she must have recourse to the Knight of the Lion, whose assistance could only be obtained if Laudine would promise to reconcile him to his wife. The unsuspecting queen gave the required oath.

Then Iwein appeared, and a sincere reconciliation took place.

Ixion, in classic myth, the husband of Dia, to whose father, Deioneus, he had promised valuable bridal gifts in accordance with ancient usage. When the old man came to demand them Ixion treacherously invited him to a banquet and contrived to make him fall into a pit filled with fire. This crime, held by the Greeks to be the first murder of a relative that had ever occurred, drew down upon him a frenzy that made Ixion wander around the world in hopeless weariness until Zeus at last took compassion upon him and cleansed him. He ungratefully laid siege to Hera, who deceived him with a cloud which assumed her shape. From this union sprang the centaurs. Ixion being audacious enough to boast of his fancied conquest over the goddess was cast into Tartarus by Zeus. There he was bound by Hercules to a winged or fiery wheel, which was in a state of perpetual revolution.

J

Jack, originally an Anglicised form of the French Jacques, early established itself as the diminutive of John, the commonest of English Christian names, and was hence used as a term of contempt applied as a single word or in composition to objects either animate or inanimate. Thus we have boot-jack, black-jack, etc., among inanimate things; and among animals, jackass, jackdaw, jackrabbit, while as designations for various grades and classes of human beings we have Jack-a-dandy, Jack-of-all-trades, etc.

Jack, hero of an English nursery tale, *Jack and the Beanstalk*, based on a myth that is found among South African Zulus and North American Indians as well as among the races of Aryan descent. Sent out to sell a cow he enraged his mother by returning with a few beans which he had taken in exchange. She hurled the beans away. One fell into the garden and grew overnight into the clouds. Jack climbed the beanstalk and came to the castle of a giant whom he tricked successively out of his red hen which laid golden eggs, his money bags and his harp. When the giant at last gave chase Jack fled down the beanstalk and cut it as the giant was half way down in pursuit. The latter fell to earth and was killed

Jack and **Jill,** hero and heroine of a familiar nursery rhyme. They are presumably drawn from Icelandic myth, where we are told of two children stolen and taken up into the moon who still stand there with a pail of water between them. The Scandinavian peasant will point them out on any clear night when the moon is at the full, as English speaking races point out to their children "the man in the moon."

Jack-in-the-Green, a puppet character in the old English May-day games.

Jack-o'-Lantern. See WILL O' THE WISP.

Jack the Giant Killer, hero of an English nursery tale first found in English literature in Walter Map, but indirectly derived by him from ancient Teutonic or Indo-European legends which had become domesticated in northern Europe. The English tale makes him "a valiant Cornishman," who when a mere child began his career of gianticide by strategically precipitating the huge Cormoran into a pit and then knocking him on the head with a pickaxe. In his later adventures against other giants Jack was aided by a coat of invisibility, a cap of knowledge, an irresistible sword, and shoes of swiftness, all which magic implements he had cozened out of a heavy-witted giant by superior cunning. His services in ridding the country of undesirable monsters won him a seat at Arthur's Round Table, a large estate and a duke's daughter to wife.

Jaggenath or **Juggernaut** (Sanskrit *"Lord of the World"*), a Hindu deity, probably of merely local origin. His idol is kept in a temple at Puri, a town in Orissa, and exposed to public view three days in every year. On the first day, called the Bathing Festival, the image is bathed by the priests. For ten days he is supposed to be detained in-doors with a cold. The tenth day is the Car Festival, when the image is taken in its lofty chariot, 60 feet high, to the nearest temple. A week passes, the god is now pronounced cured, and the car is pulled back among shouting thousands, who crowd so near it that they are sometimes run over by accident, while occasionally a fanatic voluntarily immolates himself beneath the wheels.

Jamshied or **Giamschid,** in oriental myth, a suleyman of the Peris. After a reign of 700 years he began, not unnaturally, to conceive that he was immortal. God, however, punished his pride by incasing him in a human form and sending him down to live on earth. He became a great conqueror and ruled over both the East and the West.

Janus, an ancient Italian solar deity. In Roman myth he was the doorkeeper of heaven and the special patron of the beginning and end of things. As the protector of doors and gateways he held a staff in one hand, a key in the other. As the god of sunrise and sunset he had two faces, one turned to the east, the other to the west. A gateway (common error makes it a temple) in Rome was dedicated to Janus, and was kept open in time of war and closed in time of peace.

Jason, the hero of the *Argonautica*, by Apollonius Rhodius (B.C. 222–181), an epic poem describing the adventures of the Argonauts, which is reckoned the masterpiece of Alexandrian literature. Apollonius found his materials in Greek tradition which he welded into their final form, and his poem in turn was utilized by Virgil in his account of Medea (*Æneid*, Book iv). Jason was the son of Eson, king of Iolcus in Thessaly, but his father was dethroned by Pelias. Jason thereupon accepted command of the 50 Argonauts who set out in search of the Golden Fleece in Colchis. The Colchian king, Acetes, promised to surrender the fleece if Jason would yoke to a plough two fire-breathing oxen with brazen teeth and sow the dragon's teeth left by Cadmus in Thebes. Acetes's daughter Medea, falling in love with Jason, furnished him with the means of resisting fire and steel and putting to sleep the guardian dragon. After capturing the fleece, Jason sailed away with Medea, and met with many adventures and arrived at last in Iolcus, which Jason reconquered.

Jeckoyva, an Indian chief, who, according to tradition, perished alone on the mountain, near the White Hills, which now bears his name. Night overtook him whilst hunting among the cliffs, and he was not heard of till after a long time, when his half-decayed corpse was found at the foot of a high rock, over which he must have fallen. One of Longfellow's early poems, not included in his collected works, has this legend for a subject.

Jehane, heroine of a French romance, *King Florus and the Fair Jehane*, dating back to the thirteenth century. William Morris has put it into English prose in his *Old French Romances* (1896). It contains the root incident of *Cymbeline*, the wager about a wife's chastity, her discomfiture by a villain and her final triumph. Like Imogene, too, Jehane assumes male attire, but it is to accompany her husband incognito into the wars.

Jinns, in Mohammedan myth, a race of supernatural beings known as genie in the current translation of the *Arabian Nights*, who are fabled to have sprung from the marriage of Eblis with Lilith, the first wife of Adam. They were endowed with six qualities, of which they share three with men and three with devils. Like men they generate in their own likeness, eat and die. Like devils they are winged, are invisible and can

pass through solid substances without injuring them. "This race of Jinns is supposed to be less noxious to man than the devils, and indeed to live in some sort of familiarity and friendship with them, as in part sharers of their nature. The author of the history of Alexander of Macedon relates that in a certain region of India on certain hours of the day, the young Jinns assume a human form, and appear openly and play games quite familiarly with the native children of human parents."—ABRAHAM ECCHELENSIS: *Historia Arabum*, p. 268.

Joan, Pope, the heroine of a legend discreditable to the Papacy, incredible in itself, now universally discredited, which, nevertheless, found unquestioning belief in Rome and throughout Europe, and was long used as a weapon of party warfare by factions within and without the church.

A girl whom the original version made English or German, though ecclesiastical prejudice afterwards turned her into a Greek, is supposed to come to Rome, where she passed herself off as a man. She attracted notice by a learning above that of all the theologians of the city, was ordained a priest, raised to the cardinalate and at last elected pope under the name of John. Her paramour, the companion of her wanderings, she makes a cardinal. She has frequent interviews with him, but the secret is successfully kept, and she comports herself well in her office, until the fatal day when going in procession to say mass at St. John Lateran, she is taken in the open street with the pains of labor and delivered of a child. Accounts differ as to her fate. A few allow her to escape and repent, but the most make her die on the spot, or be stoned to death by the people.

All this together with other details which are excrescences upon the original legend is seemingly confirmed by certain practices observed by the popes, especially in the ceremonies at their installation—some of these apparently having been invented for the sake of the story. All sorts of semi-historical explanations have been suggested.

All are vitiated by the fact that for 400 years after the alleged date of the event no hint of it is found in any surviving document. There is no earlier mention of her than a book by Stephen de Bourbon, a French Dominican of the 13th century. Yet in the papal catalogues of a later Middle Age Pope Joanna is placed between Leo IV and Benedict III and the date of her election is given as 855. These difficulties are cleared away by Dollinger, *Legends of the Mediæval Papacy* (1863), who thinks that the legend was of comparatively recent date, that it floated about at first unattached to any definite person or time, and finally was interpolated by some person unknown, to fill up a blank, in the chronicle of Martinus Polonus.

As to the immediate origin of the myth, Dollinger refers it to an ancient statue of a heathen goddess with flowing garments, holding a child in an equivocal position, whose mutilated inscription was misread to give color to the idea that it represented a woman in childbirth. It so happened that the street where the statue stood was one which the papal processions always avoided, hence the localization of the public catastrophe. The ready belief which greeted the story he ascribes to the efforts of the Dominicans and Franciscans. It began to be diffused about the time of Boniface VIII, when both the great orders, their minds embittered against the Holy See, were as ready as the laity to welcome it.

John-a-dreams, apparently a current name in Elizabethan times to denote a dreamer, a sluggard. Thus Shakspear's *Hamlet* in self-rebuke:

> Yet I
> A dull and muddy-mettled rascal, peak
> Like John-a-Dreams unpregnant of my cause
> And can say nothing.

In a note to this passage Collier says, "The only mention yet met with of John-a-dreams is in Armin's

Nest of Ninnies, 1608. 'His name is John, indeede, says the cinnick, but neither John a nods nor John a dreams, yet either as you take it.'"

John the Baptist is alluded to under this name by Josephus in *Antiquities of the Jews*, xviii, 5. Josephus tells us that the destruction of Herod's army by Aretas, king of Arabia Petræa, was attributed by many to the divine vengeance; for Herod had slain "John who was called the Baptist," a good man, who exhorted the Jews to virtue, "and so to come to baptism, for that the washing would be acceptable to God, if they made use of it, not in order to the putting away of some sins, but for the purification of the body; supposing still that the soul was thoroughly purified beforehand by righteousness." John's preaching attracted great crowds and Herod, fearing that he might contemplate raising a rebellion, imprisoned him in the castle of Machærus and there put him to death. See HERODIAS, SALOME.

Jones (a possible corruption from Jonah), **Davy.** Among sailors a humorous synonym for Death, anciently the name of an evil spirit who presided over the demons of the sea, was present in storms and often revealed himself to human vision as a giant with frightful goggly eyes, and three rows of sharp teeth in his enormous mouth, emitting blue flames from his nostrils. "To go down to Davy Jones's locker," is still used as a euphemism for drowning.

Josaphat, according to mediæval legend, was the son of Abenner, an Oriental king, who persecuted the Christians in the time of St. Thomas, Apostle to India. At the youth's birth, sages predicted that he would adopt an alien faith and become ruler of a kingdom vaster than his father's. King Abenner built for him a palace in a secluded city where no stranger was admitted. Only young people surrounded him. Sorrow, sickness, poverty and death are words and things unknown to him. One day the king gives him leave to go outside the palace limits. He meets successively a leper, a blind man, an aged man. His eyes are thus opened to the existence of sickness, misfortune, old age and death. Later a holy hermit, named Barlaam, divinely warned, travels to India as a merchant, penetrates the prince's seclusion and wins him over to the Christian faith. Vainly does the magician, Theudas, seek to lure him back. He remains firm, eventually converts his father, and on the latter's death renounces the world to become a hermit. When he and Barlaam die their bodies are buried by Josaphat's successor on the throne, Barachias, these work many miracles and in due course the friends were canonized by the Church.

The legend of Barlaam and Josaphat was, in the eighth century, put into Greek by St. John Damascene, and in the thirteenth a Latin version was included in the *Golden Legend* of Voragine. It was translated into most European languages, was the subject of poems and miracle plays, and had a vast mediæval popularity in both the Greek and the Latin churches, which included the two saints in their calendar. Yet, as will be readily seen, the legend is in all essentials identical with that of Gautama (*q.v.*) or Buddha.

Joseph of Arimathea. See SAN GREAL.

Jotun, the giants or evil nature-powers in Scandinavian myth, corresponding in general with the classic Titans, but more specifically identified with frost, snow, ice and other rigors of winter. Among the Scandinavians heat and cold were classed as good and evil, as were light and darkness in more genial climes. The perpetual struggle between them was semi-annually decided at the periods of the winter and summer solstice. In winter the hammer of Thor broke up the frost-bound earth and prepared the way for spring. The conflict was renewed in summer when the immanent powers of frost began to regain their sway with the shortening of the days.

Joyeuse Garde, La, in mediæval romance, the castle of Lancelot of the

Lake, given to him by King Arthur in reward for having defended the honor of Queen Guinevere from a charge of poisoning preferred by Sir Mador. In memory of the happy event the name of the castle was changed from La Garde Doloureuse or Dolorous Guard. It is supposed to have stood at Berwick.

Judas Iscariot. As the Gospels tell little about the personality of the traitor among Christ's apostles, myth and legend have added much. They usually represent him as of the tribe of Reuben. Before his birth his mother Cyborea dreamed that he would murder his father, commit incest with his mother and betray his God. As usual his parents' efforts to falsify the prophecy only hastened its fulfilment. They cast him into the sea, but he was picked up on a foreign shore and brought up at the king's court. In a moment of passion he slew the king's son and fled to Judea, where Pontius Pilate employed him as a page. In course of time he ignorantly fulfilled the prophecies as to his parents. When accident revealed to him that he had added parricide and incest to mere murder and adultery he threw himself upon the mercy of Christ as the forgiver of sins. Christ, knowing all, admitted him to his company, and made him treasurer. Hence avarice was added to his other evil tendencies and led to his betrayal of the Redeemer. Apologies for his treason have frequently been offered. A mediæval sect called the Canaites held that Judas was simply an instrument of Providence, necessary for the scheme of human redemption. Hence they held him in high reverence. De Quincey in a famous essay maintained the analogous theory that Judas was impelled only by the wish to force Christ into a position where he must display His Messianic powers, which had become the subject of doubt among His less credulous followers. The apparent failure of Christ to rise to the occasion drove Judas to suicide.

Other explanations are less exculpatory. The most popular was that Judas took tithes of all the money he collected as compensation for his services. Estimating that he had lost a commission of 30 pieces on the precious ointment used by Mary Magdalene, he chose this way of indemnifying himself. In a Wendish ballad Judas receives from Jesus 30 pieces of silver to buy bread and loses them in gambling with the Jews. At their suggestion he then sells his Master to recoup his loss. An old English ballad preserved by Wright and Halliwell gives Judas a sister as perfidious as himself, who suggests the sale of " the false prophet that thou believest upon."

Biblical scholars have shown much ingenuity in reconciling the discrepancies in the Biblical narratives concerning the remorse and death of Judas (compare Matthew xxvii, 3, 10, with Acts i, 18, 19. See also a paper *Did Judas Really Commit Suicide?* in the *American Journal of Philology* for July, 1900).

Mediæval myth also had its doubts about the suicide. Æcumenius professes to have read in a book by Papias, now lost, that Judas survived the crucifixion to become puffed up by pride insomuch that being run over by a chariot his body burst and let out his entrails. But Matthew's account was generally accepted, and the *Cercis siliquastrum* of botanists is to this day known as the Judas tree from the legend that Judas hanged himself from one of its branches.

Huon of Bordeaux in the romance bearing his name has a glimpse of Judas buffeted around in a whirlpool from which Huon himself escapes only by following the directions of the traitor. Judas explains that he is doomed to be tossed in that gulf for all eternity with no other protection than a small piece of cloth which, while on earth, he had bestowed in charity.

Matthew Arnold in his poem *St. Brendan* tells how that saint discovers Judas on an ice-floe. He explains that he is released from Hell for a few hours every Christmas because once in his life he had done an act of charity towards a leper at Joppa.

Kipling also has a reference to the legend:

Then said the soul of Judas that betrayed Him:
Lord, hast thou forgotten thy covenant with me?
How once a year I go
To cool me on the floe
And ye take my day of mercy if ye take away the sea.
The Last Chantey.

Dante puts Judas into the mouth of Satan (*q.v.*) where he is macerated for all eternity.

As Church and State are the two divinely appointed institutions for man's guidance therefore Judas who betrayed Christ, the Divine Founder of the Church, and Brutus and Cassius who betrayed Cæsar the Founder of the Empire, are the vilest of all traitors. They are tormented by him who first of all betrayed Almighty God himself,—Satan, the archtraitor, from whom all treachery in the world proceeds, and upon whom rests the whole weight of its guilt.—H. S. Bowden: *Dante's Divina Commedia.*

Juno, a Roman goddess whom the Latins identified with the Greek Hera. The spouse of Jupiter, she was the protector of the female sex as Jupiter was of the male sex. On their birthdays women offered sacrifices to Juno, but the great festival in which all women participated took place on March 1, and was called Matronalia.

Jupiter or **Jove,** subsequently identified by the Romans with the Greek Zeus, was originally an elemental divinity, the father or lord of heaven: *Diovis pater* or *Diespiter*, from Sanskrit *dyaus*, "the bright heaven." Etymologically, therefore, he has a curious connection with the Zeus into whom he was eventually merged. As the lord of heaven he governed thunder and lightning, tempests and rain storms. As the prince of light, white was sacred to him; his chariot was said to be drawn by four white horses; white animals were sacrificed to him; the Roman consuls were attired in white when they attended his worship, and his priests wore white caps. The highest and most powerful among the gods, he was called *Optimus Maximus*, "the Best and Highest." He had numerous other surnames derived from his functions, his qualities or the places where he was worshipped; as *Pluvius*, *Tonans*, *Imperator*, *Triumphator*, *Capitolinus*, *Latialis*. See Zeus.

K

Ka, in Egyptian myth, a sort of doppleganger or double, which is born with every man and survives his death if proper provision were made for a figure to which it could immediately attach itself. For this reason statues of the dead were placed near the mummy. It also required to be fed, hence offerings of food or drink were made at the tomb. Eventually pictures of such offerings were deemed sufficient. If the Ka were neglected it might for a period become a very unpleasant visitant to the scenes of its earthly life. But it was doomed to eventual extinction if unaided by the living. The Ka is undoubtedly the germ of the "shell" of modern theosophy which is supposed to survive the parent body for a brief period.

Kado, St., an uncalendared saint reverenced among the peasants of Brittany. Wishing for a bridge across an ill-conditioned river and getting no answer to his appeals to the Virgin and the Trinity, he finally turned to the devil. Satan drew an admirable bridge on red paper and stipulated that he was to have as his reward the first soul that crossed over the bridge. The saint cheated him by driving a cat over it as soon as it was completed.

Kaf, in Mohammedan myth, a fabulous mountain, "the starry girdle of the world" which "surrounded the earth as a ring does the finger" (Burton, *Arabian Nights*, i, 77, 122). It is composed of one entire emerald, resting upon the sacred stone Sakhrat, or as others say, between the horns of a white ox named Kirnit. The head of this ox touches the east and his hind parts the west, and the distance between these horns could not be traversed within 100,000 years

(Count de Caylus, *Oriental Tales*, 1743). "From Kaf to Kaf" means from one extremity of the earth to another—the sun rising from one eminence and setting behind its opposite in the west. Keats personifies the mountain as a giantess and makes her the mother of Asia (*q.v.*).

Kalilah or **Kalilag,** one of two jackals, the other being Dimna or Damnag, who figure so conspicuously in the Persian fables attributed to Bidpai that the 8th century Arabic translation was entitled *The Book of Kalilah and Dimna or the Fables of Bidpai.* Through this translation the stories found their way into Europe. Bidpai, corrupted into Pilpay, was one of the principal human interlocutors, hence he came in time to be considered the author of the book. The word is not a proper name, however, but an appellative applied to the chief pundit of an Indian prince.

Kama or **Kamadeva,** the Hindoo Eros or god of love, as all subjugating as his classic counterpart, so that even Brahma feels his influence. He rides on a sparrow or a parrot,—both being symbols of voluptuousness—and holds a bow of sugar-cane strung with bees. Each of his five arrows is tipped with pollen from some flower that subjugates one or the other of the senses.

Kansa, a mythical king of the Yadavas in Mathura, India, second cousin or uncle to Krishna, the ninth avatar of Vishnu (second person of the Hindoo trinity). There was a prophecy that one of the children of Devaki, Krishna's mother, would destroy him, whereupon he slew six of the babes as soon as they were born. Balarama, the seventh, was smuggled off to Gokula, and on the birth of Krishna, the eighth, his parents fled with him to Vrindavana, where they placed him in charge of a shepherd. Thereupon the tyrant ordered a general massacre of all vigorous male infants. Kansa became the great persecutor of Krishna, but was eventually conquered by him and slain.

Katmir, the dog of the Seven Sleepers, who, according to the Koran, watched over their slumbers in the cavern for 309 years, neither sleeping nor eating. He was finally admitted into Paradise. In the *Oriental Tales* by the Count de Caylus the dog is called Catnier. See also Al-Rakin.

Kay, Sir, in the Arthurian cycle, a foster-brother of King Arthur, rude, boastful and boisterous, but not without a certain rudimentary humor that finds vent in practical jests and rough vituperation. His repeated failures in attempting some deed of prowess add contrasted glory to the knight who finally succeeds. This name, in the French romances, is spelled Queux, which means head cook. He is the seneschal or steward, his duties also embracing those of chief of the cooks. He it was who surnamed Gareth Beaumains, and taunted him because he had served as scullion in the royal kitchen. In similar scorn he gave another noble knight the mocking title of La-Cote-mal-taillé, which stuck to him for life. The meek endurance of these youths and their devotion to the damsels, who rail at them in imitation of Sir Kay, present a fine idea of the good-breeding and respect for women which formed an essential part of the chivalric character.

Keroulas, Marie de, titular heroine of an anonymous ballad still popular among the Breton peasants. Marie and Kerthomas are in love with each other. Her mother favors the suit of the wealthy Marquis de Mesle. Marie yields after a bitter struggle and dies shortly after the marriage. The mother expiates her remorse in a convent.

Ketch, Jack, the common English name for a hangman or executioner, said to be derived from one John Ketch, who held that office under Judge Jeffries and distinguished himself at the Bloody Assizes by the savage satisfaction he manifested in the butchery of his victims. The name is also tentatively held to be a corruption of Richard Jacquett,

owner of the manor of Tyburn, near London, where criminals were formerly executed.

Kidd, Captain William, famous in romance, was a real pirate, born probably at Greenock, Scotland, about 1650 and hanged at Execution Dock, London, May 23, 1701.

Kidd early won fame as a skilful shipmaster and in 1695 received a commission from William III, as commander of the *Adventure*, a galley fitted out for the suppression of piracy and the recovery of captured vessels. Sailing from Plymouth, England, in the spring of 1696, Kidd cruised for some months along the American coast, and then started for the East Indies and Africa. During the voyage he determined to turn pirate himself, and winning over officers and crew (some 150 in all), he began plundering whatever ships he found off Malabar and Madagascar. Landing in New York in 1698 with much booty, a portion of which he buried on Gardiner's Island off Montauk Point, L. I., he went on to Boston, where he appeared with characteristic audacity on the streets. Doubtless he believed that under his commission he could clear himself of any charge of piracy. His outrages had appalled England, however, and the English governor of New York and Massachusetts, Lord Bellamont, himself a share-holder in the *Adventure*, deemed it best to send him to England. As it was hard to prove him a pirate he was arraigned for killing a mutinous gunner and after an obviously unfair trial was condemned and hanged. The treasures he had left—about 800 ounces of gold, 900 ounces of silver, and several bags of silver ornaments—were secured by Bellamont, but in common belief these formed only an insignificant fraction of his plunder.

Kinmont Willie, hero of an anonymous Scotch ballad preserved in Scott's *Border Minstrelsy*, 1833. It celebrates an event that occurred on April 13, 1596. William Armstrong of Kingmonth, a Scotch freebooter "wanted" on the English side, was arrested as he was riding back from a border meeting and imprisoned in Carlisle Castle. This was a high-handed breach of the day's truce. Buccleugh, as warden, tried to obtain his release by peaceful means, but failing in this he headed a band of 40 marchmen, who rode across the border to Carlisle. While Lord Scroope and his thousand men were asleep they found their way into Willie's cell, freed him, and carried him back with them through the Eden River. There is a close analogy between this ballad and a Liddlesdale chant *Jock o' the side* celebrating the release from prison of another famous reiver, known also as the Laird's Jock, who flourished about 1550–1570.

Klaus, Peter, the probable original of Washington Irving's Rip Van Winkle (*q.v.*), hero of an old German legend first printed in Otmar's *Volksagen*, Bremen, 1800. A goat-herd from Sittendorf pasturing his flock on the Kyffhäuser, he was beckoned away by a young man and led into a deep dell inclosed by craggy precipices. Here twelve ghostly knights were silently engaged in a game of skittles. Peter to relieve the monotony helped himself to a glass of fragrant wine, the effect of which was to plunge him into profound slumber. When he woke up he found himself once more upon his accustomed pasture land, but neither goats nor dog were in sight. Trees also had sprung up overnight to a great height. Finding his way to his native village he was still further disconcerted. Everything was changed; everywhere were new faces, the few acquaintances he met had grown unaccountably old. Finally he discovered that he had been asleep for twenty years.

Klingsor or **Klingshor, Nicolas,** a thirteenth century minnesinger whose fame as a poet or singer was almost entirely eclipsed by his posthumous reputation as a magician. It is possibly true that he was an attaché of the court of Elizabeth of Hungary and acted as judge in the contests held there between minnesingers of all the

Germanic countries. Myth makes him preside over the great Kriegspiel or War of the Minstrels at the Castle of Wartburg, where he arrived by flying through the air on his cloak, an invention which Goethe has borrowed in *Faust*. Wagner introduces Klingsor into his opera *Parzival* as originally an aspirant for knighthood in the order of the Holy Grail, who had been rejected on account of impurity and so delivered himself over to the study of magic. He created for himself a fairy palace which he peopled with beautiful women whose sole duty it was to seduce the Knights of the Graal. One of these, Kundry, led to the misconduct of Amfortas. He lost his spear after it had inflicted a wound that could never be healed so long as it remained in the hands of Klingsor. When Parzival arrived, Klingsor, recognizing his mission, commands Kundry to use all her arts for the boy's seduction. She reluctantly consents, but fails. Klingsor hurls the spear at Parzival. It remains poised in midair over the latter's head. Parzival secures it, touches the king's wound therewith and straightway he is cured. See OFTERDINGEN, HENRY OF.

Knickerbocker, Father, in modern caricatures and political squibs, the patron saint or symbolical representative of New York City, usually represented as a benevolent old gentleman, Holland Dutch in his physical appearance, yet with a shrewd touch of the Yankee, and dressed in the small clothes, wig and cocked hat of the later eighteenth century.

He is a natural evolution from the Dietrich Knickerbocker invented by Washington Irving as the feigned author of his burlesque *History of New York* (1809), which gives a comic account of the Dutch colony of New Amsterdam from its original settlement by Hollanders to its final conquest by the English and its rebirth as New York. But though the personality was invented the name was not. It is an old Dutch name (etymologically *Knikker*, a marble, and *bakker*, a baker) and first came to America in the person of Herman Jansen Knickerbacker, who settled in Albany in the latter part of the seventeenth century and whose numerous descendants spelled the name in various fashions. In Irving's day there was a Congressman, Herman Knickerbocker (1782 – 1835), whom the author visited in February, 1811.

At first there was dismay and resentment among the descendants of the original Dutch colonists. All this wore away in time and in 1848, in an *Author's Apology* to the edition of that date, Irving was able to congratulate himself that after a lapse of nearly 40 years the name Knickerbocker was still used to give the home stamp to everything recommended for popular acceptance and that New Yorkers of Dutch descent had come to pride themselves upon being "genuine Knickerbockers."

Kobolds, in the popular mythology of Germany, a species of dwarfs or gnomes, who frequent dark and solitary places, and especially mines, where they take a malicious pleasure in interfering with the work of the miners. The more they are cursed and vilified the worse they wax. To the more friendly among the miners they frequently show their gratitude by revealing rich veins of ore.

According to other accounts the Kobold is a domestic sprite, who seeks lodgement in a peasant's hut, sleeps in attic or cellar, and warms himself at the hearthstone. He takes charge of the horses and works in the harvest field, but is seldom, if ever, visible. To keep him in good humor it is necessary to place a dish of milk in the corner of the house and carefully sweep the spot where he sleeps.

A young woman had a kobold in her service and it was a delight to see how he anticipated all her wishes and exempted her from all unnecessary toil. One day she mischievously scattered some pepper in his milk and from that moment the kobold abandoned her. She was obliged to rise early and retire late,—to work incessantly and to find her work ever retarded. Every day the implacable kobold produced a fresh obstacle, every day she sustained a new accident. If with the greatest precaution she took up a precious vase she was certain to shatter it; if she set water to boil, she

scorched her fingers; if she prepared dinner, she put a double dose of salt into one dish, and none into another. When we accuse our servants of betraying the respectable laws of the cordon bleu we are often wrong; it may all be the fault of the kobolds.—Xavier Marmier.

Kraken, in Scandinavian legend, a marine monster, who made frequent appearances in the Middle Ages, especially in the North Sea. When he came to the surface of the waters to aid digestion, he frequently remained there motionless for days or even months. His back, covered with shells and seaweed, presented the appearance of an island. St. Brandan, according to Bartholius, erected a hut on one of these supposititious islands to say mass in it, but the monster became uneasy towards the close of the services and sought the bottom of the sea. The saint and his followers were submerged, but recovered themselves and regained their ship.

Kratimer, Kratim or **Katmir,** according to the Koran, the dog that followed the Seven Sleepers into their cave and watched over their slumbers for 309 years. When he entered the cave, the youths tried to drive him out, and broke three of his legs with stones, but he said, " I love those who love God. Sleep, masters, and I will keep guard." He is one of the few animals to be admitted into Paradise.

Kriemhild, in the twelfth century German epic *The Nibelungen Lied,* daughter of Dancrat and sister of Gunther. She marries Siegfried, king of the Netherlands, and makes him a gentle, devoted and patient wife. He is murdered by Hagan. Embittered by his loss she becomes violent, vindictive and unscrupulous. Marrying Etzel, king of the Huns, she invites Gunther, Hagan and others to her court, but Hagan slays Etzel's young son, and in an access of fury she with her own hand cuts off the heads of both Hagan and Gunther and is herself slain by Hildebrand.

Krishna (the Black), a Hindoo deity who, originating with some Rajput clan, became confused with Vishnu, the second person in the Hindoo trinity. He is now looked upon as the eighth avatar of Vishnu, visiting the earth in the form of a mighty warrior and ridding it of tyrants who oppressed it, and monsters who ravaged it. Humanly speaking, he was the son of Vasudeva and Devaki, and was born at Mathura. He narrowly escaped death in infancy at the hands of his uncle, King Kansa, who with Herod-like ferocity made away with all his nephews so soon as they were born, owing to a prophecy that one of them would kill him. An elder brother, Balarama, " Rama the Strong," was likewise saved and the two children were brought up by a shepherd of Vrindavana, where many localities are pointed out as scenes of their youthful exploits. To-day these are the most famous centres of Krishna's worship. Reaching manhood, the brothers put their uncle, Kansa, to death. Krishna succeeded him as King of the Yadavas. He ruled gloriously and justly, but in the end was overwhelmed by his enemies, and perished like Achilles from a wound in his heel. The scriptures peculiar to him are the Bhagavadgita and the Bhagavatapurana.

Kublai Khan (1216–1294), a grandson of Genghis Khan and the founder of the Mongol dynasty in China. The Mongol poetical chronicler, Sanang Setzen, records a tradition that Genghis, on his death-bed (1227), discerned the promise of his eleven-year-old grandson and predicted his future distinction. For the capital of his empire Kublai selected Cambaluc, the Chinese city which we now know as Pekin. Marco Polo, who passed many years in Kublai's service, gives an account of the splendor of his court and entertainments, his munificent patronage of literature, art, and science and especially astronomy. To Marco Polo also we owe an account of how he sought to introduce the Catholic church into China; but he was more successful in establishing the first lama in Tibet, a precursory form or germ idea of the grand lamas of Lassa.

Kublai Khan is the Cambuscan of Chaucer's *The Squire's Tale*, and the Kubla Khan of Coleridge's poem of that name, beginning:

> In Kanadu did Kubla Khan
> A stately pleasure dome decree.

Kynast, The Lady of. The Castle of Kynast near Hinschberg is a picturesque ruin in the Riesenberge or Giant's Mountains, overlooking a frightful abyss known locally as Holle or Hell. Built by Duke Folko of Silesia in 1592, it was gutted by fire in 1675.

A popular legend about one of its former owners Lady Kunigunde von Kynast has been versified by two German poets—Körner and Rückert—and is an obvious offshoot from the older legend of *The Glove*. See LORGE, DE, in Vol. I.

In Körner's poem *Die Kynast*, the Lord of Kynast has died by a fall over the precipice. His widow declares she will marry only him who fears not the abyss and will ride around the edge of the battlements. One lover after another makes the attempt and is killed. She has grown hard and indifferent when an unknown knight rides up and at first sight captures her heart. Fain would she have him desist, but he spurns her entreaties and accomplishes the feat.

She hastens to acclaim him victor. He coldly tells her that he is Albert of Thuringia, that a wife awaits him at home, that he came only to avenge his slaughtered friends and so rides away. Kunigunde, mad with shame, dashes herself from the parapet.

In Rückert's ballad *Die Begrussung von Kynast*, the lady—a maiden and no widow—is cold and heartless from the beginning, until the arrival of the strange knight. After his triumph and her discomfiture, she survives to an old age, and is finally changed into a wooden statue, which all must kiss who would visit the Kynast.

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Lady Hideous, The, in the English metrical romance *Perceval*, a counterpart to the Loathly Lady (*q.v.*), of other Arthurian tales, but without her excuse for being. Her neck and hands, we are told, were brown as iron; her eyes blacker than a Moor's, and small as those of a mouse; her teeth red like the yolk of eggs; her nose ape-like; her lips ox-like; she was bearded like a goat; was humped before and behind, and had both legs twisted. She appears for a brief period in King Arthur's court to point out a castle where hundreds of knights and their ladies are imprisoned. Hence numerous adventures.

Lady of the Lake, in Arthurian romance, a personage whose identity is greatly confused among poets and romancers. Her origin may be traced to the Sibille (*q.v.*) of the early romance *Perceforest*,—the daughter of Darnant, the enchanter.

See LADY OF THE LAKE in Vol. I. See also VIVIEN.

Lais, the name of two famous Greek courtesans who are frequently confused the one with the other. The elder, a native of Corinth, celebrated as the most beautiful woman of her day, lived at the time of the Peloponnesian war. It is said that she sold her favors for the equivalent of $1000. Demosthenes remarked that "he had no mind to buy repentance at that price."

The younger Lais was a daughter of Timandra, a native of Hycara in Sicily, but later a resident of Corinth.

Lamia, in classic myth, a beautiful Libyan queen, daughter of Belus, who was beloved by Zeus and consequently robbed of her children by the jealous Hera. Unable to revenge herself on divinity Lamia retaliated on the children of men, whom she carried off and murdered. Her face became distorted by this continual pursuit of cruelty and Zeus added to its horrors by giving her the power of taking out and putting back her

eyes. In ancient nurseries her name was often used as a bugaboo to frighten children withal. Later a belief grew up of a plurality of Lamiæ, beautiful phantasms who enticed young men to their ruin. On this superstition Keats founded his poem *Lamia* (see Vol. I) and Goethe his *Bride of Corinth*. Lilith, the nocturnal female vampire of the Hebrews, mentioned in Isaiah xxxiv, is translated Lamia in the Vulgate. In the zoological mythology of the Middle Ages Lamia or Enipusa was the name given to "the swiftest of all four-footed animals" represented with the head and breasts of a woman and the body of a quadruped. For the quadruped body alternative myths substituted a serpent's tail.

Lammikin, hero and title of a mediæval Scotch ballad, a savage mason, who built himself a castle and baptized it with blood.

Lamoracke, Sir, in the Arthurian cycle of legends, one of the bravest Knights of the Round Table, rivalled only by Sir Lancelot and Sir Tristrem. Like that hero, also, illicit love was his undoing. The four sons of King Lot detected him in an amour with their mother and plotted his death.

> Sir Gawain and his three brethren, sir Agrawain, sir Gahĕris, and sir Modred, met him [*sir Lamorache*] in a privy place, and there they slew his horse; then they fought with him on foot for more than three hours, both before him and behind his back, and all-to-hewed him in pieces.—Sir T. Malory: *Morte d'Arthur*, ii, 144 (1470).

Lancelot, generally known as **Sir Lancelot du Lac,** the chief figure, next to Arthur himself, in the legends of that British king as they found final shape in the *Morte d'Arthur* (1469) of Sir Thomas Malory. He is a gradual evolution from the earlier Arthurian romances, which include two specially devoted to him, *The Knight of the Cart* by Chrétien de Troyes, and the anonymous prose romance *Lancelot*. In the poem he first appears as the lover of Queen Guinevere, the character that won him his distinctive place in mediæval myth.

Malory makes Lancelot the son of King Ban of Benwicke, shadowy king of a still more shadowy kingdom. When first made a knight of the Round Table, Lancelot, its foremost warrior, is chosen to conduct Guinevere from her father's court to that of Arthur, as the latter's bride. Then began the love between them—the bond of true falsehood and of loyal disloyalty—which lasted to the end and which constituted the tragedy of Lancelot's life. Twice only, and then only by magic wiles, Lancelot is unwittingly drawn from his loyalty to the Queen. (See Elaine.) The first deception, which resulted in the birth of Galahad, was explained and forgiven. The second Guinevere would not pardon, and Lancelot fell into a two-year fit of melancholy madness. Being cured at last by a vision of the Sangreal, he settled in the Joyous Ile, under the name of Le Chévalier Mal Fet, and the fame of his deeds led to his restoration at Court. Then follows the quest of the Sangreal of which his own son Galahad was the moving cause and Lancelot caught a second dreamy sight of the mystic cup,

> Slumbering he saw the vision high
> He might not view with waking eye.
> Scott: *Marmion*.

But when the remnant of the old knights reassembled, and the Round Table had been replenished by new knights, Lancelot and the Queen fell back into the old ways. After clearing her name in many mortal combats he is at last overborne by Gawain, Agrawaine and Modred, the three nephews of Arthur, of whom the first is more conspicuous as Arthur's foe, the last as plotter against the king. Guinevere goes into sanctuary at Almesbury, Lancelot retires to Benwicke. Thither Arthur follows him with the flower of his knights, and there Gawain receives his mortal wound from Lancelot and the old-time friends are reconciled in death. The forces are recalled by the news that Modred had usurped the kingdom and Lancelot prepares himself to follow, not for reprisals, but

that he might aid his king and friend against Modred. But the great battle in the West is fought without him. Modred and Arthur perish, and Lancelot seeks an interview with the queen at Almesbury. Learning there her settled intention to abide by a holy life, he himself was received into a cloister, renouncing forever his last hope of taking his old love away, beyond their common sorrow, to the distant retreat of Joyeuse Garde. A year later he is miraculously summoned to bury Guinevere besides the corpse of Arthur in Glastonbury. Then "he sickened more and more and dried and dwindled away." He was entombed with all honor at Joyeuse Garde. See ARTHUR, MODRED, GUINEVERE in this volume, also LANCELOT in Vol. I.

Laocoön, in classic myth, a Trojan priest, who with his two sons was crushed to death by serpents. His death was interpreted by the Trojans as a sign of divine displeasure because he had opposed their reception of the wooden horse. Virgil tells the story in the *Æneid*, ii. A modern version may be found in Louis Morris's *Epic of Hades*. James Thomson in his *Liberty*, iv, and Byron in *Childe Harold* have described the famous group of statuary which represents these three in their death agony. This was discovered (1506) in the baths of Titus and is now in the Vatican.

Lessing's treatise, *Laocoön an Essay upon the Limits of Painting and Poetry*, opens with a comparison between the Laocoön of poetry and the Laocoön of sculpture, in reference to the loud cries attributed to the first and the comparative self-restraint exhibited by the second. He points out that art must confine itself to a single moment of time and therefore should choose the one most fruitful in suggestion and least offensive or painful. An artist, in other words, must carry expression as far as is consistent with beauty and dignity, but not one step beyond. What he might not paint or carve he left to be imagined. The concealment was a necessary sacrifice to beauty.

Laodamia, in classic myth, daughter of Æastus and wife of Protesilaus, the latter the first of the Greeks to be slain before Troy. Zeus granted her prayer that the hero might be allowed to converse with her for three hours. Hermes brought him back from the shades and when Protesilaus died a second time, she died with him. Wordsworth has made this legend the subject of a poem entitled *Laodamia*. One of the most famous of the letters in Ovid's *Epistles of the Heroines* is from Laodamia in Thessaly to her husband, who has been detained in Aulis by contrary winds. A rumor had reached her that the first chief to touch Trojan soil must fall. Let Protesilaus carefully avoid this fatal precedence. Rather let his be the last of the thousand ships,—the last in going, but the first to return.

Laomedon, in classic myth a king of Ilium, father of Priam, his successor. Apollo and Poseidon were engaged by him, the first to pasture his flocks on Mount Ida, the second to build or help build the walls of Ilium (Troy). He defrauded both gods of their stipulated pay, provoking both to revenge. Apollo smote the land with a plague, Poseidon sent a sea-monster to ravage it. Only the sacrifice of the king's daughter Hesiode would satisfy the brute, but Hercules saved her as Perseus saved Andromeda when he found the maiden chained to a rock in the sea. Once more Laomedon refused the reward he had promised,—the magic horses Zeus had bestowed upon Tros in compensation for the rape of Ganymede—and Hercules took Troy, slew Laomedon, and all his sons save Priam, and gave Hesiode to his companion Telamon, by whom she became the mother of Teucer.

Latinus, in Roman legend, a king of Latium, in Italy, who hospitably welcomed the Trojan refugees after their seven years' wanderings, and recognized in their leader Æneas the destined husband of his daughter Lavinia. Turnus, prince of the Rutilians, to whom the maiden had been betrothed, made war upon both Æneas and Latinus. Latinus fell in the first battle. The pedigree of this potentate is variously stated. He is

alternatively the son of Faunus and Marica, a nymph; of Heracles and Fauna; of Ulysses and Circe.

Latona (called **Leto** by the Greeks), in classic myth, daughter of Cœus, a Titan, and mother of the twin deities, Apollo and Artemis or Diana, by Zeus himself. Pursued by the jealous wrath of Hera, Leto wandered from place to place till she came to Delos, which was then a floating island, named Ortygia. Zeus fastened it securely to the bottom of the sea and there Leto became a mother. Ovid (*Metamorphoses*, vi, iv) tells the story of the Lycian clowns who insulted her as she knelt with the infants in arms to quench her thirst at a little lake and who were incontinently changed into frogs.

I did but prompt the age to quit their clogs
By the known rules of ancient liberty,
When straight a barbarous noise environs me
Of owls and cuckoos, asses, apes, and dogs;
As when those hinds that were transformed frogs
Railed at Latona's twin-born progeny,
Which after held the sun and moon in fee.
MILTON.

Thus the hoarse tenants of the sylvan lake
A Lycian race of old, to flight betake
At every sound they dread Latona's hate
And doubled vengeance of their former fate
All sudden plunging, leave the margin green,
And but their heads above the pool are seen.
CAMOENS: *The Lusiad*, Book ii.
MICKLE, trans.

Laughing Philosopher, the sobriquet bestowed by his contemporaries upon Democritus of Abdera (B.C. 460-361), an apostle of good cheer as Heraclitus the Weeping Philosopher (*q.v.*) was a preacher of gloom. He seems to have been simply an optimist disposed to kindly mirth, although he was later conceived of as a cynic laughing at the follies and sorrows of mankind.

Launfal, Sir, hero of a metrical romance of that name ascribed to T. Chestre and to the fifteenth century. Sir Launfal is steward to King Arthur, in love with the lady Tryamour of Carlyoun, who gave him an ever-ready purse and stipulated that if he ever wanted her he should retire into a private room whither she would immediately appear. When Queen Gwennere (Guinevere) made advances to the knight he summoned the lady to show how far superior she was to anything at King Arthur's court.

Another legend concerning the same personage is versified by Lowell in *The Vision of Sir Launfal* (1848). Though a good knight and true he lacked humility and had little sympathy with the poor or with repentant sinners. He had made a vow to seek the Holy Grail, but put it off until the beauty of a day in June recalled it to his memory. In a vision he sallies out and meets a beggar suffering from leprosy to whom he disdainfully tosses a piece of gold. The beggar turns out to be Christ.

Laurin, king of the Dwarfs in a German poem ascribed to Heinrich von Ofterdingen (*Heldenbuch*, iv). He ruled over a wonderful rose-garden and possessed a magic ring of victory, a magic belt which gave him the strength of 12 men, and a cap of invisibility. Having carried off Künhild to make her his queen, Dietlieb of Steermach her brother with Dietrich of Berne and two other knights came to her rescue. Dietrich, in single combat, dispossessed Laurin of his magic gifts. Being thus reduced to the level of ordinary mortality he and an army of dwarfs were easily routed.

Laurin himself was taken prisoner and sent to Berne, where for many years he earned his livelihood by tumbling for the amusement of the court. Finally, Dietrich took pity upon him and restored him to his possessions, where Künhild voluntarily rejoined him. According to popular legend the rose-garden is still extant somewhere in the Tyrol, though it remains invisible to such as go in quest of it.

Lavinia, in classic myth, the daughter of Latinus, king of Latium, or Italy. Virgil, in the last six books of the *Æneid* (vii–xii), tells how Latinus welcomes Æneas on his landing in Latium and promises him the hand of his daughter. But Lavinia had

already been betrothed by the mother to Prince Turnus, who raises an army to contest the claims of Æneas and finally perishes in single combat with the Trojan hero. Here Virgil's poem ends. There is a curious German epic also entitled the *Æneid*, by Heinrich Von Veldeche, a minnesinger of the twelfth century, who follows in the same lines as Virgil's until the hero comes to Latium; then it pauses to depict the love of Lavinia for Æneas. They marry, he becomes king, builds Alba and dies. A posthumous son called Æneas Sylvius is born to Lavinia.

Lazarus, in the New Testament, the brother of Mary and Martha, and friend of Jesus, who according to John xi, xii, raised him from the dead. Jesus gave the name of Lazarus to the hero of one of His own parables, the poor man whose sores were licked by dogs and who fed upon the crumbs that fell from the table of the rich man. When both died, Lazarus went to heaven, where the rich man, burning in hell, saw him resting on Abraham's bosom and prayed that he might bring him a drop of water wherewith to cool his thirst. It is noteworthy that Lazarus is the only proper name given in the New Testament to any character in Christ's parables, though a misapprehension occurs in the case of Dives (*q.v.*). Hence it has been suggested that the parable of Lazarus is historical and not fabulous.

Lean Gyffes Llen, whose adventures are described in the fourth book of the *Mabinogion*, was a protégé of the enchanter Gwydion. Of all the heroes of mediæval story he was the best protected against hostile attack. For, as he explained to his wife, Bloudeuwedd, there was only one way in which he could be slain, viz.: "By making a bath for me by the side of a river, and by putting a roof over the caldron, and thatching it well and tightly, and bringing a buck and putting it beside the caldron Then if I placed one foot on the buck's back and the other on the edge of the caldron, whosoever strikes me thus will cause my death." It might seem that Bloudeuwedd had reason in piously thanking heaven that it would be easy to avoid this, though, in very truth, she was playing the hero false, and was only worming this information out of him in order to rid herself of him.

Leander, in Greek legend, a youth of Abydos in love with Hero. Every night he swam the Hellespont to visit her in her town at Lesbos. One night a sudden storm extinguished the light in the tower, and Leander losing his way was drowned. His body was washed ashore and on discovering it Hero leaped from her tower and was drowned.

Leda, daughter of Thestius, wife of Tyndareus, king of Sparta, and mother of Castor and Pollux and Clytemnestra and Helena. A wide-spread tradition denied the paternity of these two pair of twins to Tyndareus. Zeus according to this account visited Leda in the form of a swan and she brought forth two eggs. The male twins issued from one egg, the female from the other. The story is versified by Ovid, *Metamorphoses*, x, and is more succinctly told by Spenser in the *Faërie Queene*, iii, 11, 32:

Then was he turn'd into a snowy swan
To win fair Leda to his lovely trade:
O wondrous skill, and sweet wit of the man
That her in daffadillies sleeping made
From scorching heat her daintie limbes to shade!
Whiles the proud bird, ruffing his fethers wyde,
And brushing his faire brest, did her invade
She slept, yet twixt her eielids closely spyde
How towards her he rusht, and smiled at his pryde.

Legion, the self-given name of the unclean spirit, who possessed the demoniac in Mark v: "My name is Legion, for we are many."

Lesbia, the name under which Catullus celebrated the charms and denounced the frailties of his mistress. She is generally identified with Clodia, a lady of high rank, but, if we are to believe Catullus, a profligate and unscrupulous woman in a profligate and reckless age.

Lethe, in classic myth, one of the

rivers in Hades whose waters bring forgetfulness to whomsoever quaffs them.

Milton after describing the four rivers of hell (see ACHERON) continues:

Far off from these a slow and silent stream
Lethe, the river of oblivion, rolls
Her watery labyrinth; whereof who drinks
Forthwith his former state and being forgets,
Forgets both joy and grief, pleasure and pain.
Paradise Lost, ii, 383.

Dante makes Lethe the boundary between Heaven and Hell, but explains that it has lost its gift of forgetfulness,—as remembrances of an evil past form part of the punishment of sin.

Leucothia, in Greek myth. See INO.

Levana, in Roman myth, a goddess, who protected new born infants. J. P. Richter used the word as the title of a treatise on the training of children.

Lilith, in Jewish and Mohammedan myth, the first wife of Adam. That Eve was Adam's second wife was a common Rabbinical speculation, adopted to explain the double account of the creation of man in Genesis. In i, 27, we are told "male and female created He them," hence the legend arose that man was created double, *i.e.*, both male and female, back to back, and were hewn asunder with a hatchet, as Adam and Lilith. But when this wife on account of her simultaneous creation with him, became proud and a vexation to her husband, God expelled her from Paradise, and then said "It is not good that the man should be alone, I will make a helpmeet for him" (Genesis ii, 18). "And this they confirm by the words of Adam, when he saw the woman fashioned from his rib, 'This is now bone of my bone and flesh of my flesh,' which is as much as to say, Now God has given me a wife and companion suitable to me, taken from my bone and flesh, but the other wife was not of my bone and flesh and therefore not a suitable wife and companion."

Abraham Ecchelensis, who thus summarizes the legend he does not accept, adds that "this fable has been transmitted to the Arabs from Jewish sources by some converts of Mahomet from Cabalism and Rabbinism, who have transferred all the Jewish fooleries to the Arabs." The latter further feigned that Lilith, after she was expelled from Paradise, married the devil, by whom she had children called the Jinns. Mediæval demonographers classed her as a Lamia (*q.v.*).

Lilliard, Maid, a Scottish maiden, whose feats at the battle of Ancrum Moor (1544), in which the English invaders, under Sir Ralph Eure and Sir Bryan Layton, were repulsed from the borders, are celebrated in the following verses, still legible on the memorial stone erected on the spot:

Fair Maiden Lilliard lies beneath this stane;
Small was her stature, but mickle was her fame;
Upon the English loons she laid full many thumps,
And when her legs were cuttit off she fought upon her stumps.

It is a historical fact that a body of women did join in the battle, and the stout little maid of Maxton was probably the first in the fray, and distinguished herself in a fashion that naturally led to the humorous exaggeration contained in these verses.

Linet (whom Tennyson calls **Lynette**) in Sir Thomas Malory's *History of Prince Arthur* (1470) is the daughter of Sir Persuant and sister of Liones of Castle Perilous. When the latter is held captive by Sir Ironside, the Red Knight of the Red Lands, Linet seeks Arthur's court to pray that one of his knights may come to the rescue of Liones, but as she refuses to reveal her sister's name the plea is refused until a young man nicknamed "Beaumains" volunteers his aid. The nickname is given him in ironical allusion to his big hands, he is coarse and uncouth, having served in the kitchen for twelve months, though really of noble birth, and Linet laughs at him as a dish-washer, a kitchen knave and a lout, but he succeeds in his quest, liberates the lady Liones and marries her. See GARETH.

Littower, a heathen king in Germany, according to mediæval myth, stole in the disguise of a beggar, into a church, meditating evil against the Christian monarch and his religion. Suddenly from the uplifted host issued a child of wonderful beauty, and came towards him unseen by the congregation. Littower was seized and led into the presence of the Christian king, his heart was moved, he received the rite of baptism with his followers and humbled himself before the Lord of Heaven. An old poem, *Littower*, by Schondoch, a poet not otherwise known, tells this legend with much grace and simplicity. The same story is told of the Saxon Wittekind.

Lityerses, a natural son of Midas, engaged in agriculture at Celænæ in Phrygia, where he was wont to hospitably entertain all strangers, obliging them in return to assist him in the harvest. In case he surpassed them he cut off their heads in the evening and hid their bodies in the sheaves, accompanying the deed with songs. He was finally slain by Heracles. The Phrygian reapers used to celebrate his memory in a harvest song which bore his name.

Llyr (in Irish *Ler*, the sea), a British sea-god described in Welsh legend as Llyr Llediath or " Llyr of the Foreign Dialect " and the husband of Iweridd or Ireland, whence it is suggested that he may have been borrowed by the Britons from the Gaels later than any mythology common to both (CHARLES SQUIRE, *The Mythology of the British Islands*, p. 270). As a British god he is the far-off original of Shakspear's King Lear. The chief city of his worship is still called after him Leicester, *i.e.*, Llyr-cestre. Iweridd bore Llyr Bran a son and Branwen a daughter. The first was a dark deity of Hades delighting in war and carnage and also in music, the latter a goddess of love like the sea-born Aphrodite.

Loathly Lady, heroine of an old ballad, *The Marriage of Sir Gawain*, which tells how that knight took to wife a hideous hag, whom no one else would look at, who straightway was released from the spells of a malignant enchanter and restored to her normal self as a beautiful young woman. This is another variant of the Beauty and the Beast legend with the sexes reversed. See GAWAIN.

Locrine, in British myth, one of the three sons of Brutus, the pretended founder of Britain. His story is told by Geoffrey of Monmouth in *British History*, ii, 5, i; by Spenser in *The Faërie Queene*, ii, 10; by Michael Drayton; and, with some change of detail, by Swinburne in his tragedy *Locrine* (1887).

After the death of Brutus, so the old legend runs, his three sons divided his kingdom. Locrine, as the eldest, took all of England except Cornwall; Camber took Cambria or Wales, and Albanact took Albania or Scotland. Albanact fell in an invasion by Humber, king of the Huns, but the latter was eventually defeated and slain by Locrine and Camber.

In Swinburne's drama Estrild or Estrildis, a German princess forcibly carried off by the invader from her own land, is found by Locrine in the camp of the enemy, after the flight is over; and, though he is previously affianced to Guendolen, daughter of Corineus, the giantkilling king of Cornwall, and eventually marries her, Locrine makes Estrild his paramour and by her has a daughter, the Sabrina of Milton's *Comus*. When Guendolen discovers the relations between Estrild and Locrine she levies war against her husband, with the help of their son Madan, and Locrine is mortally wounded in battle.

Locrine, as conceived here, is a new character on the stage, but a perfectly true one. His wife thus describes him in what is certainly one of the best short passages of the play:

Thy speech is sweet: thine eyes are flowers that shine:
If ever siren bare a son, Locrine,
To reign in some green island, and bear sway
On shores more shining than the front of day,
And cliffs whose brightness dulls the morning's brow,
That son of sorceries and of seas art thou.

He is not in any sense an unkind husband; he is scarcely—unless liking some one else better than his wife constitutes unfaithfulness *per se*—an unfaithful one. He could not be cruel, or ungrateful, or forgetful of old kindness. He is not even a mere easy-going rake, but only an amiable and chivalrous polygamist, with a wife who does not understand polygamy.—*Saturday Review.*

Lohengrin, in mediæval German legend, the son of Parzival, whom he succeeded as the custodian of the Holy Grail. One day the bell in the temple, untouched by human hands, tolled a signal for help. Lohengrin was just about to leap on his horse, ready for he knew not what, when a swan appeared on the river leading a ship in its wake. He dismissed his horse and leaped on the ship. It turned out that his assistance was needed on behalf of Else or Elsam, orphan daughter of the Duke of Brabant. She had refused the hand of her guardian, Frederick von Telramund. He had appealed to the Emperor Henry the Fowler, who granted him permission to assert his rights against any champion Else might choose. The fatal day arrived. The princess was in despair; no knight had come to her succor. But with the opening of the lists the swan-drawn boat hove in sight and in the boat was Lohengrin asleep on his shield. He woke as soon as the boat touched land; heard the princess's story, espoused her cause, and slew the formidable Frederick. Then, as the lady was rich and comely, he married her himself, enjoining upon her, however, that she never should ask his name. They lived happily together until, being taunted with her ignorance of her husband's origin, she broke her promise. Lohengrin told her who he was, called his children and bade them all farewell, and in the morning the swan and the ship reappeared and bore him away for ever. According to the rules of the order of the San Greal, every knight was bound to return to the temple of the order immediately he had been asked his lineage and office. Lohengrin is only one of many versions of the mediæval legend of the Knight of the Swan, which is common to the folklore of almost every European nation. Wolfram von Eschenbach rescued it from the obscurity into which the other versions have fallen, and the genius of Wagner has made it immortal.

Loki, the evil principle in Scandinavian mythology. His very name, from *locka*, to tempt, kins him with Satan. He has been further identified with Vulcan and Proteus, and the Hindoo Agni. That he is represented as one of the Æsir proves that his myth arose in an early age before the idea of dualism—good and evil—had established itself in the human mind. Being admitted to Ægir's feast Loki hurled abuses at his fellow guests but fled on the entrance of Thor. He treacherously contrived the death of Balder. For these offences he was condemned, but escaped pursuit for a period by his facility in assuming any shape he chose, horse, fish, flea, etc. Finally he was caught and chained to a rock in some abyss beneath the inhabited world. There he must remain until the end of things. Over his head hangs a serpent whose venom would fall on his face, but that his faithful wife Segni catches the drops in a vessel. When full she turns to empty it; then a drop falls on Loki, and, shaking himself, the whole earth shakes with him. Loki has three children as evil as himself, the wolf Fenris, the Midgard Serpent and Hela or Hel.

Longinus, according to mediæval legend,—sanctioned by the Catholic church, which has canonized him as the first martyr among the Gentiles,—was the name of the Roman centurion whose lance pierced the side of Christ as He hung dead on the cross (St. John, xix, 34).

The blood-stained lance was one of the relics which with the Holy Grail passed into the keeping of Joseph of Arimathea and its later appearances and final fate are variously given in the legends of the Grail. It is especially prominent in the episode of the Roi Pêcheur whom

it fell upon and wounded because of his sin. The legends all agree that it was taken up into heaven, though there is no consensus as to the manner of its disappearance. (See PÊCHEUR, ROI.)

Lorelei, Loreley or **Lurley,** a precipitous rock rising 430 feet above the Rhine between St. Goar and Oberwesel. The name is generally derived from the German *lauer*, to lie in wait, and *lei*, old form of *leia*, a rock, the first word having reference to the dangerous whirlpools at its base, which are ever ready to capsize the careless boatsman. Hence also arose the idea of spirits haunting the rock which may be traced back as far as the sixteenth century. Later came the legend of a siren specifically called the Lorelei, who sits upon it at eventide, curling her golden hair in the sunshine and by the magic of her voice luring mariners to destruction. This was probably an invention of Heinrich Heine in his little lyric *Die Lorelei*. The wide popularity of the poem and of the music married to it by Franz Liszt established the siren forever upon the famous rock and caused a number of floating legends to crystallize about her name. One of these tells how the havoc she wrought among men of all ages by her bewildering arts caused her at last to be summoned before the tribunal, —an obvious avatar of the Rhine myth. See LIGEA.

Lreux, the name under which Sir Queux (English Sir Kay) figures in the mediæval French romance *Percival*. He is represented as a detractor, coward and boaster of the type subsequently made familiar in Spenser's Braggadochio and Shakspear's Parolles. He jeers at the gawkiness of Percival. Thereupon a damsel who had not smiled for ten years comes up to Percival and assures him that if he lives he will be one of the bravest and best of knights. Lreux, exasperated, smites her on the cheek, the king's fool in retaliation kicks him into the fire between two andirons.

Lubberland, another name for Cockaigne, popularly substituted for the more archaic term from the sixteenth century down. London was sometimes called Lubberland by its enemies.

Lucian, hero of *The Golden Ass*, a romance in Latin by Apuleius (who flourished circa 175 A.D.), is a young man metamorphosed into an ass, who retains his human consciousness. In a vein of mingled humor and pathos he describes his adventures among robbers, eunuchs, magistrates, priests, and magicians until the time comes for him to resume his proper shape. Books iv–vi contain the famous story *Cupid and Psyche*. The romance is based upon the Milesian tale of Lucius of Patræ.

Lucifer. See SATAN.

Lucretia See VIRGINIA.

Lud, according to the legendary *History of British Kings* (1142), by Geoffrey of Monmouth, was the son of Heli, whom he succeeded on the British throne. He enlarged and beautified his capital Trinovant (*i.e.* Troynovant or New Troy), so that it came to be called Lud's Town and eventually London. He was buried near the gate still called after him Ludgate.

That mighter Lud in whose eternal name
Great London still shall live (by him rebuilded).
DRAYTON: *Polyolbion*, viii (1612).

He had two sons, whose eldest called Lud
Left of his life most famous memory.
And endless monuments of his great good;
The ruined walls he did re-ædifie
Of Troynovant gainst force of enemy,
And built that gate of which his name is hight
By which he lies entombed solemnly.
SPENSER: *Faërie Queene*, ii, x, 46.

Lutins or **follets,** in French popular myth, a species of mischievous sprite or fairy originating in Brittany. They are closely analogous to the Scotch Brownie, the English Puck, the goblin and pixy of Wales. Souvestre (*Foyer Breton*, i, 199) intimates that they can assume any animal shape, though their natural form is that of a little man dressed in green. Lutins gather at night time at cross roads, or in the open country to dance in the light of the moon, where there is any, and

never miss an opportunity to entice mortal wayfarers into their revels. Should the victim be recalcitrant or ill-tempered they will make him dance until he falls down exhausted.

Generally what the Breton peasant tells about corrigans he is apt to tell at another time about lutins. . . . Both are supposed to guard hidden treasure; some trouble horses at night; some, like their English cousins, may help in the housework after all the family is asleep; some cause nightmare; some carry a torch like a Welsh death candle; some trouble men and women like obsessing spirits, and nearly all of them are mischievous.—WENTZ: *The Fairy Faith in Celtic Countries.*

Lycaon, in classic myth, an impious king of Arcadia whom divine wrath turned into a wolf. According to one account Hera thus metamorphosed him because he defiled his altar with human sacrifices. The story versified by Ovid is more generally received. Zeus visited him in his Arcadian palace. Lycaon after failing in an attempt to murder him served up to his guest a dish of human flesh. Thereupon Zeus turned him into a wolf.

Terror struck he fled
And through the silence of the distant plains
Wild howling, vainly strove for human voice.
His maddened soul his form infects:—his arms
To legs are changed, his robes to shaggy hide;—
Glutting on helpless flocks his ancient lust
Of blood, a wolf he prowls,—retaining still
Some traces of his earlier self,—the same
Grey tell of hair—the red fierce glare of eye
And savage mouth,—alike in beast and man!
OVID: *Metamorphoses.*

From that time forth, a noble Arcadian was each year on the festival of Zeus Lykaios led to a certain lake. Hanging his clothes on a tree he plunged into the water and became a wolf. At the end of nine years if he had not tasted of human flesh, he might swim back again and regain his clothes and with them his human form.

Lycomedes, in classic myth, King of the Dolopians, in the island of Scyrus, to whom Thetis confided her son Achilles, dressing him up as a girl, so as to prevent his taking part in the Trojan war. Odysseus appeared as a pedlar among the maidens of the king's court, penetrated the disguise because the youthful hero bought only weapons of war, and persuaded him to join the other chiefs. (STATIUS, *The Achilleis.*) Deidamia, daughter of Lycomedes, like the Dudu of Byron's *Don Juan,* had the secret revealed to her in another way, becoming the mother of Pyrrhus.

Lycurgus (*Lles* in the Welsh triads), an imaginary emperor of Rome, who sent ambassadors to King Arthur at Carleon upon Usk, demanding the tribute that Arthur's ancestors, down to Constantine his grandfather, had annually paid to Rome. Arthur not only denied their claim, but set up a counterclaim on the ground that Bran and Constantine, both Roman emperors, were of British origin. Appointing Modred (*q.v.*) regent of the kingdom during his absence, he crossed the sea with his Britons. The decisive battle was fought in the Cisalpine territory where Lycurgus was defeated and slain. Arthur pressed on and was crowned Emperor of the world by the Pope in Rome.

Lyonesse or **Leonnoys,** in the Arthurian cycle of romances, a mythical region near Cornwall, ruled over by Meliadus, the birthplace of Arthur and Tristram. It is said that the sea has gradually encroached upon the land so that Lyonesse now lies more than 40 fathoms under water between the Land's End and the Scilly Isles.

The sea gradually encroaching on the shore hath ravined from Cornwall the whole tract of country called Lionnesse, together with divers other parcels of no little circuit; and that such a country as Lionnesse there was, these proofs are yet remaining. The space between the Lands-End and the isles of Scilly, being about 13 miles, to this day retaineth that name, in Cornish Lethowsow, and carryeth continually an equal depth of 40 or 60 fathom (a thing not usual in the sea's proper dominion) save that about the midway there lieth a rock, which at low water discovereth its head. They term it the gulf, suiting thereby the other name of Scylla. Fishermen also, casting their hooks thereabouts, have drawn up pieces of doors and windows.—CAREW: *Survey of Cornwall,* quoted in Dunlop's *History of Fiction,* vol. i, 169.

Lysistrata, titular heroine of the broadest and most farcical of Aris-

tophanes's comedies (circa, 415 B.C.). During the Peleponnesian war, which has now lasted 21 years, Lysistrata heads a representative meeting of Athenian matrons, who agree to hasten peace by separating from their husbands, denying them their conjugal rights and entrenching themselves in the Acropolis. After much engineering she carries her point. The Spartans, in the same domestic plight, make overtures for peace. Lysistrata dictates the terms. Her name means in Greek "the resolver of peace."

M

Mab, Queen, in fifteenth and sixteenth century Welsh and English myth, the queen of the fairies, subsequently shorn of that supremacy by Titania (*q.v.*). The name is from the Erse Meubhdh, which is said to have belonged originally to a great Irish princess. Beaufort, in his *Ancient Topography of Ireland*, mentions Mabh as the chief of the Irish fairies. Shakspear puts a famous description of her into Mercutio's mouth in *Romeo and Juliet*, i, iv, 55. He is the first to call Mab the queen of the fairies. He additionally describes her as "the fairies' midwife," because, as T. Warton surmises, she steals new born infants and leaves changelings in their place. Steevens on the other hand explains that she is so called because it was her task "to deliver the fancies of sleeping men of their dreams,—those children of an idle brain." In Milton's *L'Allegro* (l. 103) Mab has cast aside her regal dignity and reassumed her original and humbler rôle of a teasing and mischievous sprite, whose petty annoyances punished slothfulness and slovenliness in maids, and who deigned to accept their propitiatory offerings of junkets set out at night for her delectation. (See GOODFELLOW, ROBIN.)

Shelley's *Queen Mab*, in a poem of that name (1810), is ruler over a fairy court, far beyond the confines of the earth, whither the soul of Ianthe is borne in a dream, so that she may be converted from the errors of revealed religion.

Maccus, the clown or fool in the ancient Roman drama. According to the exigencies of the particular piece he was Maccus Miles—the soldier, or Virgo, Copo or Exsul, and so on, or, sometimes doubled, he and his counterpart became Macci Gemini —the Twin Maccuses. Possibly these last suggested the famous play *The Menæchmi* of Plautus, out of which evolved two modern masterpieces: Shakspear's *Comedy of Errors* and Molière's *Amphitryon*.

Maccus was made up with an immense head, an exaggerated nose and staring eyes, as appears from a small bronze statue discovered at Rome in 1727. Like the modern clown he came in for all the hard knocks to the delight of the audience. He was a far-off ancestor of the modern Harlequin or Punch.

MacDonald's Breed, Lord, a name facetiously given in Scotland to vermin or human parasites. The story runs that Lord MacDonald, son of the Lord of the Isles, made a raid upon the mainland, where he and his men dressed themselves in plundered raiment, but no one was poor enough to covet the raiment they had discarded nor to risk contamination with the "breed" that infested them.

Madoc, a semi-mythical Welsh prince, son of Owain Gwynedd, King of North Wales, the hero of Southey's epic *Madoc* (1805). From the beauty of his character he was known as "the Perfect Prince," from his adventures at sea "The Lord of Ocean." He made a famous westward voyage of exploration in 1170, and according to ancient legends discovered a vast continent, which Southey, following Drayton and other authorities, identifies with America. Here Madoc founded a settlement near the Missouri, which was called Caer-Madoc, and made an alliance with the neighboring tribe of Aztecas. War broke

out between the allies, however, and the Aztecas migrated to Mexico.

Madoc
Put forth his well-rigged fleet to seek him foreign ground.
And sailed west so long until that world he found
Long ere Columbus lived.
DRAYTON: *Polyolbion*, ix (1612).

Mæcenas, Caius Cilnius, who was a trusted counsellor of Augustus until the rupture of their friendship in B.C. 16, and who died 8 years later, is chiefly remembered as a munificent patron of literature. Having advised Augustus to set up an empire instead of reorganizing the republic, he used his influence over literary men largely to reconcile them, and through them the higher minds of the age, to the new order of things. The seriousness of the *Georgics* of Virgil as compared with the flippancy of his *Eclogues*, the change that came over Horace from epicurean indifference to political affairs as avowed in his earlier odes, to that sense of national grandeur which informs the great odes of his prime,—these are largely the indirect work of Mæcenas.

It is from Horace chiefly that we learn to know and value the character of Mæcenas and to understand the kind of influence that he exercised. He bears strong testimony to the absence of all jealousy and intrigue from the circle of which Mæcenas was the centre. When he himself became the most favored guest in the mansion on the Esquiline, he owed this distinction more to his personal qualities than to his genius. . . . From the testimony not of poets only but of historians we learn that under an appearance of indolence and an entire abnegation of personal ambition, Mæcenas concealed great capacity and public spirit, and the most loyal devotion to Augustus.—W. Y. SELLAR: *Roman Poets of the Augustan Age*, p. 22.

Mael or **Melruas,** a king of Britain who appears to have been elected by the native tribes (A.D. 560), after the triumph of the Saxons in Southern England. Villemarque rather fancifully urges that some features of his story would indicate him as the historical prototype of the legendary Lancelot. Mael in Welsh means a servant, and l'Ancelot (diminutive of ancel) would in the Romance tongue signify the little servant. Early Cymric tradition makes Mael the nephew of King Arthur, whose wife Guenever he carried off. Arthur besieged him, was defeated and concluded a disgraceful peace which restored him his wife. Like Lancelot, Mael closed his career in a convent.

But the Mael of real life was a very different being from the courtly and polished Lancelot of romance and poetry. He was a coarse barbarian, redoubtable in arms and notorious for his crimes of unchaste violence, who seized Guenever by lying naked under an ambush of leaves in the wood she was to pass through, then rushing out on her as a satyr, from whom her attendants fled in terror.

If these traditions had any influence upon Arthurian story in its final form, it was rather in shaping the character of Modred than of Lancelot.

Mahomet or **Mohammed,** the name taken by Halabi, founder of Islam (570–632), when he started out as a religious and political reformer. In literature his most famous appearance was in Voltaire's drama *Mahomet* (1738), which was reproduced in England as *Mahomet the Impostor* (1740). The plot turns upon the wiles and stratagems of the prophet to marry Palmira, a captive in his possession, who is in love with Zaphna. He induces Zaphna to murder Alcanor, who turns out to be his own father. Zaphna is poisoned. Palmira commits suicide on finding that Zaphna was her brother, and Alcanor her father.

In accordance with the narrow theory of his time [Voltaire] held Mahomet to be a deliberate and conscious impostor, and in presenting the founder of one great religion in this odious shape he was doubtless suggesting that the same account might be true of the founder of another. But the suggestion was entirely outside of the play itself and we who have fully settled these questions for ourselves may read *Mahomet* without suspecting the shade of a reference from Mecca to Jerusalem, though hardly without contemning the feebleness of view which could see nothing but sensuality, ambition and crime in the career of the fierce Eastern reformer.—JOHN MORLEY: *Voltaire.*

Dante places Mahomet in the ninth circle of hell, where schismatics, heretics and Founders of False Religions undergo their penalties, laden with the sins of those whom they had seduced. Dante and Virgil see him tearing open his own bowels and calling to them to mark him. Before him walked his son-in-law, Ali, weeping and cloven to the chin. As the ghastly crew walk around the circle their wounds close up, but at a certain point a demon cuts them open again with a sword.

Malagigi. See MAUGIS.

Malbruck or **Malbrough,** a famous crusader celebrated in many Basque legends and hero of the French song *Malbrouck s'en va-t-en guerre,* which was an especial favorite with Napoleon. During Louis XIV's reign a similarity of names suggested that the old song was a caricature of Marlborough's exploits, but it antedates the great Englishman by many centuries and its hero was obviously an ancient baron who died in battle, presumably in the Holy Land.

Malebolge (Evil Pits), in Dante's *Inferno,* the circle in hell where many kings of fraud and deceit were punished. Overlooking it was a precipice, where the noise of the River Phlegethon falling into the gulf below was almost deafening. In obedience to a command from his guide Virgil, Dante unloosed a cord which he wore as a girdle and Virgil flung it into the abyss. From out the darkness a huge form appeared slowly sailing upward through the heavy air. When it reached the brink it rested there the upper part of its body, leaving its great tail still hanging over the precipice. This was Geryon (*q.v.*), the representative of fraud and deceit and therefore emblematic of the sins punished below. The pilgrims mounted his back and Geryon beating the air with his arms, bore the pilgrims through space and landed them safely on a rock. They passed on through a rough and rocky road, looking down into various pits wherein were punished different kinds of swindlers and impostors. Flatterers and simonists (and among these several popes) and harlots were there. Next they encountered a procession of soothsayers and false prophets, some of whom had their heads twisted round so they could see only behind them and not before as a special punishment for pretending to see into the future when on earth.

Malec, in Mohammedan myth, one of the keepers of Hell, who specially presides over the torments of the damned.

> And they shall cry: "O Malec! would that thy Lord would make an end of us!" He saith: "Here must ye remain."—*The Koran,* Sura xliii, 78.

Mammon, a Syriac word used in Matthew vi, 24, as a synonym for wealth or worldly ambition: "Ye cannot serve God and mammon." Hence it evolved into a proper name as a personification of wealth,—or as the god of wealth, like the Plutus of classical mythology. Wierus, a mediæval demonologist, made him an ambassador from the infernal court to England. Other authorities placed him at the head of the ninth or lowest rank of demons. Spenser in the *Faërie Queene* introduces him as the god of riches and makes him try to tempt Sir Guyon by appeals to cupidity and concupiscence. Milton in *Paradise Lost* makes him one of the fallen angels.

> Mammon, the least erected spirit that fell
> From heaven; for even in heaven his looks and thoughts
> Were always downward bent; admiring more
> The riches of heaven's pavement, trodden gold
> Than aught Divine or holy else enjoyed
> In vision beatific; by him first
> Men also, and by his suggestion taught,
> Ransacked the centre, and with impious hands
> Rifled the bowels of their mother earth
> For treasures better hid.
> *Paradise Lost,* Book i.

Mammon, Cave of, in Spenser's *Faërie Queene,* ii, vii, the abode of the god of riches and worldly lusts.

> By what subtle art of tracing the mental processes it is effected, we are not philosophers enough to explain; but in that

wonderful episode of the Cave of Mammon, in which the Money God appears first in the lowest form of a miser, is then a worker of metals, and becomes the god of all the treasures of the world, and has a daughter, Ambition, before whom all the world kneels for favors,—with the Hesperian fruit, the waters of Tantalus, with Pilate washing his hands vainly, but not impertinently, in the same stream,—that we should be at one moment in the cave of an old hoarder of treasures, at the next at the forge of the Cyclops, in a palace and yet in hell, all at once, with the shifting mutations of the most rambling dream, and our judgment yet all the time awake, and neither able nor willing to detect the fallacy, is a proof of that hidden sanity which still guides the poet in the wildest seeming aberrations.—CHARLES LAMB.

Man of Sin, a personage alluded to in the New Testament, 2 Thessalonians ii, 1–5, and described there as "the son of perdition, he that opposeth and exalteth himself against all that is called God or that is worshipped; so that he sitteth in the temple of God, setting himself forth as God." The allusion has created much acute theological discussion. Whitby opines that the Jewish nation is meant; Grotius sees a reference to Caius Cæsar or Caligula. Catholics apply the term to Antichrist. A favorite Protestant explanation, embodied in the Westminster Confession of Faith, declares the Pope of Rome to be "that Antichrist, that man of sin, and son of perdition, that exalteth himself in the Church against Christ and all that is called God." Canon F. A. Farrar, however, is indignant that such an uncharitable idea should ever have crossed the mind of man.

Manto, in classic myth, daughter of the seer Tiresias, and herself a prophetess of Apollo, first at Thebes, then at Delphi, and lastly at Claros in Ionia. Seneca introduces her into his *Œdipus*, 290, as detailing to the blind Tiresias the condition of the visceræ of the victim smoking on the altar. She is frequently confused with another Manto, also a prophetess, who according to Virgil, *Æneid* x, 198, is commemorated in the name of his native city, Mantua. This Manto was a daughter of Hercules, who married Tiberinus, king of Alba, and had issue a son named Ocnus. It was Ocnus, according to Virgil, who built Mantua, and gave it its name. Nevertheless Dante identifies her with the daughter of Tiresias, and puts into the mouth of Virgil an account of the founding of Mantua which differs from that in the *Æneid*. In Canto xx of the *Inferno*, Virgil points out to Dante both Tiresias and Manto,

> She who searched
> Through many regions and at length her seat
> Fixed in my native land. . . .
> . . . To shun
> All human converse, here she with her slaves,
> Plying her arts, remain'd, and lived, and left
> Her body tenantless. Thenceforth the tribes,
> Who round were scatter'd, gathering to that place,
> Assembled; for its strength was great, enclosed
> On all parts by the fen. On those dead bones
> They rear'd themselves a city, for her sake
> Calling it Mantua, who first chose the spot,
> Nor ask'd another omen for the name!

Manto appears frequently in the *Thebais* of Statius. In the folklore of Italy she became alternately a fairy or a witch, and was even believed to undergo periodical metamorphoses as a serpent. Ariosto in *Orlando Furioso* turns this superstition to excellent poetic account.

Ariosto tells a pretty story of a fairy who by some mysterious law of her nature was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were forever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war.—MACAULAY: *Essays, Milton.*

Margause or **Morgause,** in Arthurian romance, wife of King Lot of Orkney, mother of Gawain, and, unknown to Arthur, his half-sister. According to the version adopted from Walter Map by Malory in his *Morte d'Arthur*, she came to the British court after peace had been established with Lot and his fellow

revolutionists—ostensibly as a messenger of state, though really as a spy. It must be borne in mind that Arthur was still under the impression that he was son to King Uther. "She was a passing fair lady, wherefore the King cast great love unto her, and she was his sister on his mother's side. But all this time Arthur knew not that King Lot's wife was his sister." The result of this *liaison* was Modred (*q.v.*).

Margiana, in the *Arabian Nights* story *Amyiad and Assad*, a Mohammedan lady and a bitter foe to the fire worshippers. She eventually married Prince Assad, whom she had rescued from captivity to become her slave. See also BEHRAM.

Margutte, in Pulci's mock-heroic poem *Morgante Maggiore* (1481), a giant whom Leigh Hunt characterizes as the first unmitigated blackguard in history and the greatest as well as the first. A Greek by birth he was a glutton, a drunkard, a thief, a liar and a blasphemer. After eating prodigiously at a tavern he robbed the host and set fire to his premises, rejoicing loudly in his prowess. Beside his companion Morgante he was a mere pigmy. Wishing to be a giant, and repenting half way, his development had been arrested when he was 10 feet high. Morgante delighted in playing practical jokes upon him. Once he hid his boots while he was asleep. Margutte, waking up, saw a monkey in the act of putting them on and taking them off, and laughed so heartily at the sight that he burst and so died.

Marian, Maid, in English popular romance, is represented sometimes as the wife and sometimes as the mistress of Robin Hood. She does not belong to the original cycle of ballads, but is the afterthought of a later age. The ballad *Maid Marian and Robin Hood* introduces her as a simple village maiden, who, when Robin was outlawed, donned male attire and sought him in Sherwood Forest. They met and neither recognizing the other fought for some time before Robin's voice betrayed him. This humble genealogy did not satisfy Anthony Munday. Having raised Robin to the peerage in two dramas, the *Downfall* and the *Death of Robert Earl of Huntington* (1598), he cast about for a suitable consort. He therefore makes the maid's real name Matilda, gives her Robert, Lord Fitz Walter, for her father, and the earl and King John for rival lovers. She repulses royalty and flies with the earl to the greenwood, where he assumes the name of Robin Hood and she that of Maid Marian.

Mars, the Roman god of war, identified with the Greek Ares. Next to Jupiter, Mars, as the father of Romulus, enjoyed the highest honors of Rome. The place dedicated to war-like exercises was called after him Campus Martius. But being the father of the Romans he was also, under the name of Sylvanus, the patron of agriculture, their oldest and most honored avocation. Mars was also identified with Quirinus, the deity watching over the Romans in their civic capacity. Thus Mars appears in a threefold aspect, under three names.

According to a local tradition the city of Florence was under the patronage of Mars in pagan days. His temple, with a highly venerated statue, stood on the site of the present Baptistery. With Christianity St. John the Baptist was substituted as the civic patron, and the statue of Mars was set upon a tower beside the river Arno. (VILLANI, i, 42.) In Dante's time it stood upon the Ponte Vecchio, and is referred to in *Paradiso*, xvi, as "that maimed stone which guards the bridge." The great flood of 1333 carried away both statue and bridge. Dante (*Inferno*, xiii) intimates that Mars plagued the city in revenge for its conversion.

Marsilius, Marsile, or **Marsiglio,** in the Carlovingian cycle of romances, respectively the English, French and Italian names of a Saracen king, who plotted the attack against Roland with the latter's treacherous father-in-law Garelon. Roland, guarding the rear of Charlemagne's forces, was

attached in the narrow pass of Roncesvalles by Marsilius with a force of 600,000 men. He battled bravely for his life, but finding death inevitable he sounded a blast upon his horn Olifaunt, which brought Charlemagne to the rescue. It was too late to save Roland, but not too late for the French to cut to pieces the Saracen forces. Marsilius was captured and hanged upon the tree whereon Judas of old had hanged himself and under which Marsilius had plotted with the Judas of France.

Marsyas, in Greek myth, a Phrygian satyr. Having found the flute which Athena had discarded because it distorted her features he was so pleased with the melodies he drew from it that he challenged Apollo to a trial of skill. The victor was to deal with the vanquished as he pleased. Apollo, playing upon the cithara, won the decision from the Muses, bound Marsyas to a tree and flayed him alive. This story is told by Ovid in his *Metamorphoses*, vi, v, and in his *Fasti*, vi. Herodotus says that the skin of the unfortunate musician was to be seen, in his time, in the town of Celenæ. Strabo, Pausanias, and Aulus Gellius also believe its truth. Suidas tells us that Marsyas, mortified at his defeat, threw himself into the river that runs near Celenæ, which, from that time, bore his name.

Livy and Quintus Curtius rationalize the myth. They explain that the river Marsyas, falling from a precipice, in the neighborhood of Celenæ, made a very stunning and unpleasant noise; but that the smoothness of his course afterwards gave occasion for the saying that the vengeance of Apollo had rendered it more tractable. Matthew Arnold in *Empedocles* (1852) and Lewis Morris in his *Epic of Hades* (1876) have versified the legend.

Chaucer in his *House of Fame*, 139, changes the sex of Marsyas:

> And Marcia that lost her skinne
> Both in the face, bodie and chinne,
> For that she would envyen, lo!
> To pipen better than Apollo.

Mascot, in French folklore, a talisman or harbinger of good luck.

In all probability the word comes from *masqué* (masked, covered or concealed), a word which, in provincial French, is applied to a child born with a caul. A superstition well nigh universal ascribes luck to a child so born, to the caul itself, and to any one with which either may be brought in contact. Audran in his comic opera of *La Mascotte* introduced the word into literature, but long before him it had been in common use in provincial France, and had been recognized in Paris in the vocabulary of gamblers and others. It appears to have been he, however, who invented the legend which ascribed the origin of mascots to the Powers of Light, desirous of counteracting the evil influences of the imps sent into the world by the arch fiend, Agesago.

Matilda, wife of William the Conqueror, is the heroine of many popular legends in Normandy. Near Caen there once stood a cross known as *la Croix Pleureuse*, said to have been raised to her memory by the repentant king after her death. She had innocently asked him on his return from England to hand over to her the profits of the tax on bastards. William, a bastard himself, was aroused to vindictive fury at this fancied insult. He bound her by the hair to the tail of his horses and thus dragged her to the spot where afterwards arose the cross. It was destroyed in 1562 by the Calvinists, was afterwards restored, and again destroyed in 1793.

Maugis or **Malagigi,** respectively the French and the Italian names of an enchanter and magician, who stands in much the same relation to the Charlemagne cycle of romances that Merlin does to the Arthurian. His first literary appearance is in the French romance *Les Quatre Fils d'Aymon.* Cousin of Aymon, who was father of Rénaud (It. *Rinaldo*), he is described as an insignificant looking old man with a long beard, but wise and cunning and skilled in sorcery. When Satan stole from Aymon his good horse Bayard,

Maugis went down into hell and recovered it by strategy. He was equally successful in delivering Aymon and his sons from the traps set by Charlemagne. He even caused a magic sleep to descend upon the emperor and all his court, and bore his Majesty slumbering on his back to the Aymon castle. Renauld set him at liberty and Maugis in high dudgeon left the thankless brothers to their fate, himself retiring to a convent.

From another French romance, *The History of Maugis*, we learn that he was stolen in infancy by a Moorish slave with the intention of carrying him into paganism. A lion and a leopard rescued him and he was brought up by the fairy Oriande. He took a course of magic at the university of Toledo, and aided the Spaniards against Charlemagne. Another anonymous French romance, *The Conquest of Trebizond*, makes him accompany Renauld (Rinaldo) to Cappadocia. An intrigue with the daughter of the King of Cyprus draws upon him the wrath of that king and of his ally the Emperor of Trebizond. Rénaud comes to his help, and paladin and magician together succeed in capturing Trebizond, of which Renauld is elected emperor.

Maurice, Childe, hero of an anonymous English ballad of uncertain date which furnished the plot for John Home's tragedy *Douglas* (1756). Like *Douglas* it is a tale of mistaken and tragic "recognition." The wife is unjustly suspected; the supposed lover whom she was to meet in the Silver Wood and whose message was overheard by the husband is her son,—Maurice.

It is divine. Aristotle's best rules are observed in it in a manner which shows that the author never had heard of Aristotle. It begins in the fifth act of the play. You may read it two-thirds through without guessing what it is about; and yet, when you come to the end it is impossible not to understand the whole story.—GRAY: *Letter to Mason.*

Mausolus, in Greek history, King of Caria. He reigned B.C. 377–353. He was succeeded by Artemisia, who was both his widow and his sister. She erected to his memory at Halicarnassus the costliest monument then extant in the world, called from him the Mausoleum. This was numbered among the seven wonders of the world. Eustathius in his commentary on the *Iliad* (12th century A.D.) says that it was still extant in his time. It seems to have fallen into ruin, after serious injury by an earthquake, some time between this date and 1402, when the Knights of St. John took possession of Halicarnassus. See *Saturday Review*, March 15, 1862.

Medea, in Greek myth, a sorceress, daughter of Acetes, king of Colchis. She fell in love with Jason, assisted him in capturing the Golden Fleece, and fled with him as his wife to Greece (see ABSYRTUS). Jason subsequently repudiated her in order to marry Creusa, daughter of Creon, king of Corinth. She took a terrible vengeance; slaying her two children by Jason, and making away with her rival by sending her a poisoned robe, or as some say a diadem. She then fled to Athens in a chariot drawn by winged dragons. At Athens she is said to have married King Ægeus. The gods made her immortal, and in Elysium she was united to Achilles. Her story is told by Apollonius, in his epic poem *The Argonautica*, and by Virgil in the fourth book of the *Æneid*. It has been frequently dramatized, notably by Euripides (B.C. 431), by Seneca (A.D. 50), by Pierre Corneille (1635), and by the Austrian Franz Grillparzer.

Medrawd, the name under which Modred (*q.v.*) appears in the Welsh *Triads*, where despite his treachery he is styled a valiant warrior and one of the three kingly knights of Arthur's court to whom none could deny anything by reason of their courtliness. Medrawd's distinguishing charms were calmness, mildness and purity.

Meleager, in classic myth, son of Æneas of Calydon and Althea. He was one of the Argonauts. He slew the Calydonian boar and killed

his maternal uncles when they attempted to rob him of the boar's hide. Althea (*q.v.*) then threw into the fire a brand upon which his life depended and made away with herself.

Meliadus, in Arthurian romance, a prince of Lyonesse and knight of the Round Table, father of Sir Tristram. He is the hero of a 13th century French romance by Rusticien de Pise, which survives in a much elaborated version printed at Paris in 1528.

Meliadus vanquishes Morhoult, who had carried off the wife of Lord Trarsin and returns that lady to her graceless consort. Then he enters into a long series of adventures, chiefly warlike, the most important being the deliverance of Arthur and his companions from the castle on the rock. Later he carries off the queen of Scotland; Arthur turns against him, the queen is restored to her consort and Meliadus once more becomes an ally of Arthur in his wars against the Saxon invaders. Meliadus reappears in the romances concerning Tristan as the father of that hero. A fairy fell in love with him and drew him away by enchantment. His queen, Isabella, sister of Mark, King of Cornwall, set out in quest of him, but was seized with the pains of childbirth and died soon after, being delivered of a son whom she named Tristan, because of the melancholy circumstances of his birth. Meliadus was shortly afterwards slain by order of his brother-in-law, King Mark.

Melibee, hero of a prose story, *The Tale of Melibee*, in the *Canterbury Tales* (1388). Chaucer feigns that he told it himself at the request of the landlord. It is literally translated from *Le Livre de Melibée et de Dame Prudens*,—itself a free French rendering of the thirteenth century Latin story, *Albertano de Prescia.*

Melibee is a wealthy young man married to Prudens. During his absence in the fields three enemies break into his house, beat his wife, and wound his daughter with five mortal wounds. He swears vengeance. At first he turns a deaf ear to Prudens, who counsels him to Christian forgiveness of injuries. Finally she conquers by dint of long arguments and copious quotations from the Scriptures and the classics. She then summons the enemies to her presence, and by similar means prepares them to receive meetly the full forgiveness which Melibee publicly extends to them.

Melibœus, in Virgil's *First Eclogue* a shepherd, the companion of Tityrus, and judge in the poetical contest between him and Corydon.

Melicertes, in Greek myth, son of the Bœotian prince Athamas and Ino. The latter, pursued by her husband, who had been driven mad by Here, threw herself and Melicertes into the sea. Both were changed into marine deities, the mother as Leucothia, the son as Palæmon. His corpse was carried by a dolphin to the Isthmus of Corinth, where it was found by his uncle Sisyphus. The later myths say that the Isthmian games, really instituted in honor of Poseidon, were founded by order of the Nymphs as the funeral games of Melicertes. The cult of this god was probably Phœnician in origin, introduced by Phœnician sailors on the coasts and islands of the Mediterranean and the Ægean Sea. He has sometimes been identified with Melkarth.

Melkarth, the tutelary god of Tyre sometimes identified with the Greek Melicertes. The Greeks themselves identified him with Hercules, and this idea was encouraged by the Phœnicians. On their later coins Baal-Melkarth is frequently represented as Hercules. The same idea led to their calling the Straits of Gibraltar the Pillars of Hercules instead of the Pillars of Melkarth—the Phœnicians believing that they marked the extreme western limit of the latter's dominions as a sun god.

Melusina (Fr. *Mélusine*), the most famous of the French fairies. According to Jean d'Arras, who compiled the *Chronique de Mélusine* in the fourteenth century, she was the daughter of the fairy Pressina, who, taking

umbrage at the misconduct of her father Elénas, king of Albania, fled with the infant to the court of her sister, Queen of the Isle Perdue. Here Melusina was instructed in the magic art. The first use she made of her new powers was to shut up Elénas in a mountain. Her mother, angered at this unfilial behavior, sentenced Melusina to become every Saturday a serpent from the waist down. This punishment was to continue until she married a husband, who would leave her alone on Saturday. Raymond de Lusignan, Count of Poictiers, accepted the condition without any explanation, but being persuaded by his brother that Saturday was reserved by the bride for a clandestine intrigue, he broke his pledge and beheld the serpent's tail. Melusina, discovering the intruder, vanished forever with a loud cry of lamentation. Hence the *cri de Melusine* still survives as a proverbial expression for a scream of agony. Tradition asserts that she appeared periodically on the so-called Tower of Melusina crowning the castle of Lusignan to announce an approaching death in the family and that after the family was extinct and the castle had fallen to the crown she came in the same way before the death of a king of France, dressed in mourning and uttering heart-piercing lamentations. The castle of Lusignan was destroyed in 1574 by the Duke de Montpensier. Brantôme in his *Eloge* of that Prince speaks of Catherine de Médicis questioning the old women of the neighborhood about the story of Melusina. At the fairs of Poictiers cakes made in the figure of a woman with a serpent's tail are still sold under the name of " Mélusines."

Memnon, in classic myth, son of Tithonus and Aurora and King of Ethiopia. After the death of Hector he went to the assistance of his uncle Priam and displayed great courage in the defence of Troy, slaying Anticholus the son of Nestor. But he in turn was slain by Achilles in single combat. Aurora, from her station in the skies, witnessed her son's death, and directed his brothers, the Winds, to convey his body to the banks of the river Ephesus in Paphlagonia. Jupiter conferred immortality on Memnon and caused a number of birds to issue from his funeral pile, which, dividing into two flocks, fought over his ashes. Every year at the anniversary of his death these birds, known as Memnonides, returned to the hero's tomb on the Hellespont and renewed the combat. The Greeks gave the name of Memnonia to certain ancient monuments in Europe and Asia, which they assumed were erected in memory of the hero. Of these the most famous was a great temple in Thebes behind which stood a colossal statue, said to be the statue of Memnon,—though the Egyptians more plausibly held that it represented Amunoph III, who flourished about 1400 B.C. This was numbered among the Seven Wonders of the ancient world because of the sound it gave forth when touched by the rays of the morning sun. Darwin celebrates the myth in his *Botanic Garden*:

So to the sacred sun in Memnon's fane
Spontaneous concords choired the matin strain;
Touched by his orient beam responsive rings
The living lyre and vibrates all its strings;
Accordant aisles the tender tones prolong,
And holy echoes swell the adoring song.

The first account of the vocal colossus is given by Strabo, the geographer, who visited it with Cornelius Gallus, Governor of Egypt, in the reign of Augustus. He heard the sound, but was unable to tell whence it proceeded. Pausanias says that in his time the portion from the head to the waist was thrown down, but that the remaining part was in a sitting posture. No ancient statement survives as to how the colossus was thrown down, nor by whom it was repaired. There were about eighty inscriptions on the statue, all but one in Greek or Latin; thirty-five are dated, the earliest being in the time of Nero, 65 A.D., the latest of 196 A.D. Their general characteristics are the name and particulars of the persons who visited the statue, the fact that he or she heard the voice, the hour, and in some cases the year. From the inscription, it is certain that the colossus, at a certain period, gave forth sounds. The only question is how these are to be accounted for. The ancients believed that the voice was the result of some magic power or unaccountable pleasure of the gods. Modern explanations variously ascribed it to the artifice of the priests who concealed

themselves in a niche and with an iron rod struck the sonorous stone of which the statue is composed; to the passage of light draughts of air through the cracks; and to the sudden expansion of inclosed aqueous particles under the influence of the sun's rays.

Menæchmus, the name of both the heroes of Plautus's Latin comedy, the *Menæchmi*, B.C., which is believed to have been taken in part, at least, from a lost comedy of Menander, and which in turn suggested to Shakspear the outlines of his *Comedy of Errors*, and to Molière his *Amphitryon*.

The plot of the piece turns upon the marvellous likeness between twin brothers, sons of a Syracuse merchant. One of them was lost in the streets when a child and carried away by a Greek merchant to Epidamnum. Thither, a score of years later, comes the other Menæchmus in search of adventure. His brother is now married and has settled down to the enjoyment of his adopted father's fortune. Mirth-provoking complications arise when the fellow citizens and even the family of the Syracusan Menæchmus mistake the stranger for his brother and *vice versa*. No Latin play was so repeatedly imitated in the early days of modern drama as this, especially in Italy. The most famous of the Italian versions were Aretino's *Lo Ipocrito*, Cecchi's *Le Moglie*, Firenzuola's *Lucidi*, and Carlini's *Gli Due Gemelli*. In France the best paraphrases are Regnaud's *Les Menechmes*, and Boursault's *Les Menteurs qui ne Mentent Pas*.

Menenius, Agrippa, according to Plutarch, was the pleasantest old man in the senate. It was he who related to the defiant plebeians the story of *The Belly and its Members*, allegorically showing the dependence of each upon all, a tale that was old in India long before Menenius, and may be found in the *Hitopadesa*. Shakspear in *Coriolanus* makes him the ambassador of the patricians to the people whom he instructs by this parable (I, i). An admiring friend of Coriolanus, he was witty, but discreet, as eloquent in silence as in speech.

If we look into the very beginnings of the commonwealth of Rome, we see a mutiny among the common people appeased by a fable of the Belly and the Limbs, which was, indeed, very proper to gain the attention of an incensed rabble, at a time when perhaps they would have torn to pieces any man who had preached the same doctrine to them in an open and indirect manner.—ADDISON: *Spectator*, No. 183, Sept. 29, 1711.

Mentor, in classic myth, the friend of Odysseus, who in departing for Troy confided to him the care of his house and the education of his son Telemachus (*Odyssey* ii, 225). Hence his name has become proverbial for a guide, philosopher and friend. Athene assumed his shape when she brought Telemachus to Pylius, and when she aided Odysseus in fighting the suitors of Penelope and made peace between him and their relatives. See TELEMACHUS.

Mercury, the Roman god of commerce and gain, whom later writers identified, without sufficient reason, with Hermes, transferring to him all the myths and attributes of the Greek. His chief function was that of messenger to the gods, hence he was the god of eloquence, since eloquence is one of the most important desiderata for a herald. Like Hermes, also, he was the god of thieves and liars.

Merlin (Welsh *Myrddhin*), a semi-mythical bard of the sixth century, most famous in his quality of magician or enchanter in the Arthurian cycle of romances. It is possible that he really flourished between the years 470 and 570, and that his prænomen was Ambrose, given in honor of his first chief, Ambrosius Aurelianus, the successful leader of the Britons in the north, from whose service he passed into that of Arthur, the equally successful leader of the southern Britons. In old age he seems to have lost his reason, and wandered away from human society. It is quite certain that the poems and prophecies attributed to him and which have survived to our day are apocryphal.

The mythical Merlin was the creation of popular traditions first moulded into literary shape by Geof-

frey of Monmouth (*Vita Merlini*, 1139–49) and later by Robert de Barron, whose prose romance (circa 1230) was enormously popular in France and was the basis of numerous continental elaborations on the theme.

The first mention of the magician is in the *Historia Britonum*, of Nennius, who calls him Ambrosius.

Nennius says that the child was born of no human father, and that the mother did not know how she conceived him. In Geoffrey she has a story to tell. She was a holy nun whom an incubus had surprised in an unguarded moment. Thanks to the prompt action of her confessor, Blaze, in baptizing the issue of this sacrilege Merlin was reclaimed for Christianity, but he retained demonic powers of prophecy and enchantment. Vortigern, then ruling over Britain, was in sore straits. A tower he was building, no matter how high it went up during the day, fell down every night. His magicians informed him that he must water the foundation stones with the blood of a child who never had a father. His messengers discovered Merlin, who had been blacklisted by his boyish companions because of his strange birth. Young as he was, Merlin succeeded in convincing the king that he knew the true reason for the fall of the tower. It had been built over the den of two immense dragons, whose combats shook the foundations. The dragons were unearthed; Merlin's life was spared and he became chief counsellor to Vortigern and afterwards to Uther and to Arthur. He built houses and ships without mortal aid; he amused the royal leisure by transforming himself into any shape he willed; he prophesied the future. With a wonderful machine of his own invention he removed the Giant's-dance, now called Stone-henge, from Ireland to Salisbury plains in England, where part of it is still standing. He aided Uther to possess himself of Yguerne and thus become the father of Arthur. When the child was born Merlin provided a foster father for him in Sir Anton, for whom Tennyson substitutes Sir Ector. It is Merlin who is mainly instrumental in placing Arthur on the British throne. At the height of his power and fame he mysteriously disappeared. Legends differ as to the manner of his disappearance. One account says he merely became invisible, but could see and talk, as in one story of Gawain. In the prose *Perci-val* he retires voluntarily to an "Esplumeor" built by himself. The favorite variant makes him fall a victim to the wiles of Nimue or Niniane, sometimes described as a king's daughter, sometimes as a water fairy, for whom he had a senile passion. Having beguiled from him a knowledge of magic spells, she buried him under a rock from which he could not escape. Tennyson makes his betrayer Vivien, the Lady of the Lake.

Merlin is frequently introduced in the French and Italian Carlovingian romances, but chiefly on great occasions, and at a period subsequent to his death or magical disappearance.

Spenser represents him as the artificer of the impenetrable shield and other armor of Prince Arthur:

> Merlin, which formerly did excel
> All living wights in mind or magic spell,
> Both shield and sword and armor all he wrought
> For this young prince.
>
> *Faëry Queene*, I, 7.

The Fountain of Love, in the *Orlando Innamorato*, is described as his work; and Ariosto tells of a hall adorned with prophetic paintings, which demons had executed in a single night, under the direction of Merlin:

> This is the ancient memorable cave
> Which Merlin the Enchanter sage did make.
>
> *Orlando Furioso.*

Merodach, or more accurately **Marduk,** in Oriental mythology, the "mighty lord" of Babylon, the Baal or Bel of the Old Testament and the Apocrypha. He was lord and light of heaven and earth, of life and death, a helper and healer, a resuscitator of the dead, the creator of all things, and, specifically, the god of the morn-

ing light and of the spring sun. Hence he was akin to Apollo, Phœbus, Adonis and Osiris. The Babylonian New Year's Feast commemorated his victory over Tiamat, an embodiment of the great deep, whose body he cuts in two and with one half formed the heavens.

Merope, in classic myth, wife of Cresphontes, king of Messenia, and mother of Æpytus. Polyphontes murdered her husband, usurped his throne and forcibly married his widow. She had sent Æpytus into concealment. He grew up and appeared unrecognized before Polyphontes, claiming a reward for having murdered the son of Cresphontes. Medea, believing his story, planned to kill him in his sleep, but an old man revealed to her the truth. Æpytus took advantage of a sacrificial ceremony to kill Polyphontes.

Euripides wrote a play on this subject, now lost. Cardinal Richelieu wrote another, now forgotten. The Italian Maffei worked the plot into a successful drama (1713) which incited Voltaire to a still more sensational success. They were followed by Alfieri and by Matthew Arnold (1858). The latter in his preface describes the various changes made by his predecessors, and in the play supplies an innovation of his own. All the others had made Æpytus ignorant of his origin. Arnold makes the introduction of Æpytus into the household a work of design. This was really a return to the earliest tradition.

Metamore, one of the stock characters of Spanish comedy introduced into play after play of the fifteenth to the seventeenth centuries, and found occasionally in French dramas. Corneille, for example, introduces him in one of his early efforts, *The Illusion.*

Usually a sea-captain, and always an empty braggart and swaggerer, he is a lineal descendant from the braggarts of Plautus and Terence, who became popular on the English stage in Jonson's Captain Bobadil and Shakspear's Parolles (both Spanish names).

Michabo or **Monibozho,** in native American myth, the Great Hare of the Algonkin tribes, first mentioned in literature by William Strachey, *History of Travaile into Virginia Brittanica* (1618, first printed in 1849).

Probably from the first a hare sans phrase, but who has been converted by philological processes into a personification of light or dawn. Dr. Brinton himself (p. 153) allows that the great hare is a totem.—ANDREW LANG: *Custom and Myth.*

Michael, an archangel mentioned in Daniel x, 13, 21, and xii, 1, as having special charge over the Israelites as a nation. In Jude ix, he disputes with Satan about the body of Moses. In Revelation xii, 7–9, there is a description of the war between Michael and his angels against the hosts of Satan. A fuller description of this battle, with classic and modern embellishments, may be found in Milton's *Paradise Lost* (Book vi), who makes Michael the leader of the angelic hosts, with Gabriel as his chief aide. Later in the same epic Michael reappears to dispossess Adam and Eve from Paradise and also to unroll before them a panorama of all that was to happen between their expulsion and the birth of Christ.

Go Michael of celestial armies Prince,
And thou in military prowess next
Gabriel; lead forth to battle these my sons
Invincible.

Paradise Lost, vi, 44.

Michael, Cousin (Ger. *Vetter Michel*), in German popular speech, a disparaging or at least humorous epithet for the German people, emphasizing their slowness of wit and infantile credulity. In old German *michel* meant "gross" or "heavy," and it is probable that some traces of this meaning still survived when the Hebrew Michael was added to popular nomenclature.

Michael's Mount, St., a precipitous and rocky islet near the coast of Cornwall. It was supposed to be guarded by the Archangel Michael, who had been seen there seated on a high ledge of rock. Under the title "the great Vision of the guarded

rock," Milton (*Lycidas*, l. 182) pictures the Archangel seated on the so-called "St. Michael's chair," and gazing far across the sea towards "Namancos and Bayona's hold" (the first being a town, the other a stronghold on the Spanish coast), *i.e.*, looking in the direction of Spain. He is implored to turn his gaze homeward and pity the youthful Lycidas, who has perished almost at his feet. See BELLERUS.

Midas, in classic myth, a king of Phrygia, son of Gordius and Cybele. Bacchus, because Midas had befriended Silenus, when intoxicated, offered him the choice of a reward. Midas asked that whatever he touched might turn into gold. The gift proved intolerable;—eatables changed into solid, and drinkables into melted gold. Bacchus, once more appealed to, advised Midas to wash in the river Pactolus, whereupon the gold creating power passed into the river sands and they became golden as they have ever since remained. This legend is exquisitely treated by Nathaniel Hawthorne in *Tanglewood Tales*. It is versified by Swift in *The Fable of Midas*, and burlesqued by J. G. Saxe in *The Choice of King Midas*.

Another legend makes Midas interfere in a musical contest between Apollo and Pan. Tmolus, chosen umpire, awarded the victory to Apollo. Midas challenged the verdict and Apollo in revenge changed his ears to ass's ears. He sought to cover up his shame by wearing long hair, but his barber discovered it and unable to keep the secret shouted it to the grass, which has been repeating it ever since whenever a breeze passes. Chaucer and Dryden in the *Wife of Bath's Tale* makes Midas's wife the betrayer of his secret.

Miles Gloriosus (Lat. *Glorious Soldier*), in Plautus's Latin comedy of that title, the nickname of the hero, Captain Pyropolinices, a pompous military braggart and poltroon, and a self-imagined lady killer.

The character has been multitudinously imitated. In Italy, under the name of Capitano Glorioso, it became an accepted stock character of the comic stage. Venturino introduced him in the *Farsa Satira Morale*, a 15th century piece, under the name of Spampana. Early successors were Captains Spavento and Spezzaferro. In the middle of the sixteenth century he yielded preëminence to the Capitano Spagnuolo, whose business was to utter windy braggadocio in Spanish, kick out the native captain and accept a drubbing from Harlequin. But the Italian returned in the person of that perennial poltroon Scaramuccio (see SCARAMOUCHE). In imitation of the Italians, French dramatists introduced a character who bragged of dethroning kings and meanwhile patiently submitted to the bastinado; the earliest being the hero of *Le Brave* (1567) by Baif, and the most famous the Chasteaufort in Cyrano de Bergerac's *Pedant Joué*. English comedy brought the character to its highest perfection in Shakspear's Falstaff and Ben Jonson's Bobadil. See these entries in Vol. I. See also THRASO in this volume.

Milo, an athlete of Crotona famous for his extraordinary strength, who is noticed by Herodotus as flourishing about 520 B.C. He repeatedly won the prize as wrestler at the Greek games. He possessed an ox which, beginning in its calfhood, he carried daily upon his shoulders as it progressed in size and weight, finally making a public exhibition of the feat through the Stadium at Olympia. Then he killed it and ate the whole in a single day. Reversing the feat of Samson he upheld the pillars of a falling house wherein Pythagoras was teaching his disciples and so gave them time to escape. In old age he attempted to rend the trunk of a tree which had been partially split open, but the cleft wood closed upon his hands and imprisoned him so that he was devoured by wolves.

Mimer or **Meming,** in mediæval folklore, one of the mastersmiths of the north, tutor to the still more famous Velaut or Wayland Smith. He forged the mighty sword Mimung

in answer to a challenge from Amilias, who claimed to have made a suit of armor that no sword could dint. The trial was held in the midst of assembled thousands. Meming struck his stoutest blow, when Amilias remarked that there was a strange feeling of cold iron in his inwards.

"Shake thyself," said Meming. The luckless wight did so and fell in two halves, being cleft through from collar to haunch. The sword was called by its maker Mimung, after himself, as being in a manner his own son.

Holmes in his *Prologue*, a poem included in *The Autocrat of the Breakfast Table*, versifies the tale as "an old story made as good as new." Rudolph the Headsman in this version was deputed to execute a criminal:

His falchion lighted with a sudden gleam,
As the pike's armor flashes in the stream;
He sheathed his blade; he turned as if to go;
The victim knelt, still waiting for the blow.
"Why strikest not? Perform thy murderous act,"
The prisoner said (his voice was slightly cracked).
Friend, I *have* struck," the artist straight replied;
"Wait but one moment, and yourself decide."
He held his snuff-box,—"Now then if you please."
The prisoner sniffed, and with a crashing sneeze,
Off his head tumbled—bowled along the floor;—
Bounced down the steps;—the prisoner said no more!

Mimer or **Mimir,** in Norse myth, a water giant presiding over Mimir's Well, a spring that issued close by the roots of the ash tree Yddrasil, the supposed source of all wisdom and eloquence. Every morning he drank out of it from the horn Gjaller. Odin once drank of its waters and so became the wisest of gods and men, but he had to pay for the privilege by leaving one of his eyes in pawn.

Minerva, the goddess of arms and wisdom among the Romans, was by them identified with the Greek Athena and absorbed her attributes and her fabulous history. In art she is represented like her Greek prototype and *alter ego*.

Minnehaha, in Longfellow's *Hiawatha*, the wife of the titular hero and daughter of the ancient arrow-maker in the land of the Dacotahs.

With him dwelt his dark-eyed daughter,
Wayward as the Minnehaha,
With her moods of shade and sunshine,
Eyes that smiled and frowned alternate,
Feet as rapid as the river,
Tresses flowing like the water,
And as musical a laughter;
And he named her from the river,
From the water-fall he named her,
Minnehaha, Laughing Water.

Minos, king of Crete in classic myth, son of Zeus and brother of Rhadamanthus, and after death one of the judges of the souls in Hades. He is described by Homer, *Odyssey* xi, and by Virgil, *Æneid*, and by Fenelon, *Telemachus*.

Dante follows the classics with mediæval Christian additions. He puts Minos at the entrance to hell, passing sentence on the souls condemned to perdition, and assigning to them their exact quarters.

There Minos stands,
Grinning with ghastly feature: he, of all
Who enter, strict examining the crimes,
Gives sentence, and dismisses them beneath,
According as he foldeth him around:
For when before him comes the ill-fated soul,
It all confesses; and that judge severe
Of sins, considering what place in Hell
Suits the transgression, with his tail so oft
Himself encircles, as degrees beneath
He dooms it to descend. Before him stand
Alway a numerous throng; and in his turn
Each one to judgment passing, speaks, and hears
His fate, thence downward to his dwelling hurl'd.

Inferno, v.

Minotaur, in classic myth, a monster with a man's body and a bull's head, the offspring of unnatural intercourse between a bull and Parsiphæ, wife of Minos II, king of Crete, grandson of Minos the lawgiver. It was confined in a labyrinth specially designed for it by Dædalus. Theseus, with the assistance of a clue to the labyrinth given to him by Adriadne, daughter of Minos, found his way to the Minotaur and slew it. Dante makes the Minotaur guardian of the seventh circle in hell, where the violent are punished (*Inferno*, xii).

Mishe Nahma, in North American myth, the sturgeon, king of fishes, whom Hiawatha slew for the benefit of his fellow Indians. Hiawatha was the first to teach them how to make oil for light and fuel in winter. He cast his line into the water. The sturgeon persuaded the pike to swallow the bait, but Hiawatha flung it back again. The sunfish bit with the same result. Then the vengeful sturgeon swallowed Hiawatha and his canoe, but the hero smote the heart of the fish so that it swam to shore and died. The seagulls opened a rift in the body through which Hiawatha emerged.

> "I have slain the Mishé-Nahma,
> Slain the king of fishes," said he.
> LONGFELLOW: *Hiawatha*, viii (1855).

Mithra or **Mithras,** one of the greatest of the Persian divinities, alike a sun god and a war god, and so combining the attributes of both Apollo and Mars when through the influence of the foreign legionaries he came to be adopted into the Pantheon of imperial Rome. As a war god he almost superseded Mars in the favor of the Roman soldiers. An old Persian hymn describes him as thousand eyed and thousand eared, ever alert, never slumbering. Armed with spears and arrows, symbolizing lightning, he rode a white steed or drove a chariot drawn by horses. The bull, as a symbol of strength and fecundity, was consecrated to him, he is alternately represented as mastering, carrying, or slaying a bull. His worship comprised a baptismal ceremony in which bull's blood was a consecrating element. In the final struggle between Christianity and paganism Mithraism was the most powerful of the forces arrayed against the new faith, partly because Mithra anticipated Christ not only as a mediator between God and man, but also as the adversary of all evil,—opposing to sin and darkness the might of his own clear uprightness and purity. Mithra was one of the gods who sat on the bridge between heaven and earth to judge the souls of the dead (see SRAOSHA). The most ancient instance of Mithra worship among the Romans occurs in an inscription, dated in the third consulate of Trajan (about A.D. 101) on an altar inscribed with the words *Deo Soli Mithræ*. The Roman festivals in honor of Mithras, lasting six days in October, are said to have been derived from Chaldæa, where they had been instituted, it is supposed, to celebrate the entrance of the sun into the sign of Taurus. They were, however, finally proscribed in Rome, by order of Gracchus, prefect of the Prætorium, in the year A.D. 378.

Mithridates VI, king of Pontus (B.C. 120–63), famous in history through his wars against the Romans, is noted in legend for his precautions against assassination. He is said to have safeguarded himself against the designs of his enemies by accustoming his system to the effects of poison and their antidotes. It is added that after his defeat by the Romans, and the rebellion and usurpation of his son he desired to end his life, but the subtlest poison had no effect upon him and he had to command one of his Gallic mercenaries to despatch him with a sword. Racine makes use of this legend in his tragedy *Mithridates*. Hawthorne in his *American Notebook* quotes this passage from Sir Thomas Browne: "A story there passeth of an Indian king that sent unto Alexander a fair woman, fed with aconite and other poisons, with this intent complexionally to destroy him." The entry is significant, because the myth evidently suggested to him his story *Rappacini's Daughter* in *Mosses from an Old Manse* (1846). Sir Thomas probably found the story in the *Gesta Romanorum*, where it forms Tale xi, *Of the Poison of Sin*. The original source is Chapter xxvii of the *Secretum Secretorum*, a twelfth century forgery imputed to Aristotle.

> Pain was mixed
> In all which was served up to him, until
> Like to the Pontic monarch of old days,
> He fed on poisons, and they had no power,
> But were a kind of nutriment; he lived
> Through that which had been death to many men.
> BYRON: *The Dream*, l. 189.

Modo or **Modu** (possibly a corruption of Asmodeus), the chief of the fiends by whom Edgar in *King Lear* (1605) in his character of Mad Tom asserts that he is haunted:

> The prince of darkness is a gentleman
> Modo he's called, and Mahu.

Here he seems to confound two into one. But enumerating the five fiends who together possess him, he names "Mahu of stealing, Modo of murder."

Dr. Samuel Harsnet, later Bishop of York, published, in 1603, *A Declaration of Egregious Popish Impostures*, in which he charges that the English Jesuits were in the habit of exorcising pretended demoniacs from the devils who possessed them.

Harsnet says: "Modo, Master Maynie's devil, was a Grand Commander muster-master over the captains of the seven deadly sins. . . . Maho, Sara's devil, was general Dictator of hell; and yet, for good manners' sake, he was contented of his good nature to make show that himself was under the check of Modu, the grand devil of Master Maynie." Knight says: "It is difficult to say where Harsnet found the strange names that the Jesuits bestow on their pretended fiends." A friend of Mr. Knight's points out the similarity between the names "Modo and Mahu" and the Hebrew words to express chaos, "Tohu and Bohu." These are used in the first chapter of Genesis, where the English version translates "without form and void," and this authority says, became proverbial in the seventeenth century. He cites several examples from Cudworth's *Intellectual System* to show the phrase familiarly employed to represent chaos. He also adds: "It is worthy of attention that, in the wild philosophy of Manichæism, the evil principle is the same as chaos, the Tohu and Bohu of the Bible."

Modred or **Mordred,** in the Arthurian cycle of romances, the traitor among the Knights of the Round Table. All accounts agree that he was the nephew of King Arthur by a half sister,—Anne according to Geoffrey; Margause according to Map and Malory; Bellicent according to Tennyson. Map and Malory agree, moreover, that he was the son as well as the nephew of Arthur (see MARGAUSE), though the incest—not, of course, the adultery—was unconscious on his part. When Arthur was temporarily called away from England (either to conquer Rome as in the older legends, or to chastise Lancelot as in Tennyson's version) he placed his kingdom under the charge of Modred, who turned traitor and sought to usurp the crown. According to Geoffrey he married Guinevere. Malory says he attempted to marry her, but failed, for she found refuge in the Tower of London. All accounts agree that Arthur returned on hearing of Modred's treason, led an army against him, defeated him at Camlan (Camelot), and received his own death wound in slaying the traitor.

By ignoring the guilt of Arthur, Tennyson forfeits the great *motif* introduced by Map into the Arthurian legend,—the curse which overshadowed the king's life, until in the fulness of time he made a terrible atonement at the hands of the very wretch whom he had begotten.

Following older traditions Map had to bring about the fall of the king in a final battle, the utter ruin and desolation of which required the richest imagination to scheme and the broadest genius to depict. It was to be the finale of a knightly epoch, the closing scene of a curse; the death of king and knights at the hands of an abandoned and traitorous wretch. How could the northern romancer heighten the picture more effectively than by adopting the story already in existence, and depicting the wretch whose hands were to be stained with the blood of his sovereign as the natural offspring of the monarch? And if, in addition, this miscreant should be painted, not only as a natural son, but as the result of a terrible sin, an incest on the part of the king himself, what could possibly be wanting to render the ending, in the highest degree, tragic? But the deadly sin of incest must be unwittingly committed, else the king would be a villain.—GURTEEN: *The Arthurian Epic.*

Moloch (Heb. *King*), one of the gods worshipped by the Ammonites in their capital city Rabba.

The mediæval demonographers made him a devil, the third in rank of the Satanic hierarchy, Satan being first and Beelzebub second. This classification was adopted by Milton in *Paradise Lost*—

> First Moloch, horrid king, besmeared with blood
> Of human sacrifice, and parents' tears,
> Though, for the noise of drums and timbrels loud,

Their children's cries unheard, that passed
thro' fire
To his grim idol. Him the Ammonite
Worshipped in Rabba.
MILTON: *Paradise Lost*, i, 392, etc. (1665).

Momus, in classic myth, a god personifying mockery and censure. Hesiod makes him the offspring of Night. His great delight was in carping at gods and men. Neptune, Minerva and Vulcan once had a contest to prove who was the greatest artist. Neptune made a bull, Minerva a house, and Vulcan a man. Momus, chosen judge, found fault with the bull because the horns should have been nearer the front for fighting purposes; with the house, because it was not removable; and with the man, because he had no window in his breast that would reveal his thoughts. At last the gods were so disgusted that they thrust Momus out of heaven. Some accounts say that he died of grief because he could find no imperfection in Venus, although others add that he consoled himself by criticising her sandals.

Montfort, Henry de, the titular hero of a sixteenth century ballad, *The Blind Beggar's Daughter of Bethnal* (or *Bednal*) *Green*, which Percy has preserved in a mutilated and amended form in his *Reliques*. Its wide popularity is attested by numerous references in contemporary English literature:

Rarest ballad that ever was seen
Of the Blind Beggar's daughter of Bednal
Green.

A comedy under this title by John Day and Henry Chettle was acted in 1600. It closely followed the incidents of the ballad which were widely departed from in Sheridan Knowles's comedy *The Beggar's Daughter of Bethnal Green* (1834).

Henry, son of Simon de Montfort, joined in his father's rebellion against Henry III and shared his death on the battlefield of Evesham, August 4, 1265. So says history. The ballad asserts that the son, though badly wounded, was nursed back to life by a baron's daughter whom he married. To conceal his identity he disguised himself as a beggar and solicited alms on Bethnal Green. His only child, Bessie, is brought up in the village of Rumford and is greatly courted for her beauty, but lover after lover rides away when she declares that her father is

The silly Blind Beggar of Bednal Green
That daily sits begging for charitie.

At last a knight who loves her for herself alone proposes and is accepted. At the wedding breakfast the beggar, blind no longer and resplendent in silk and laces, appears among the guests and reveals his identity.

Moon, Man in the. It is related of Anaxagoras, the Ionian philosopher, that for calling the moon a mass of dead matter he came near losing his life. To the ancients the moon was no inert ball of stones and clods. It was the horned huntress Artemis, coursing through the upper ether, or bathing herself in the clear lake, or it was Aphrodite, patron of lovers, born of the sea foam in the East near Cyprus.

Many myths in many lands give diverse explanations of the spots on its face. Orientals see there the figure of a hare; in Mongolian myths and in Buddhist jatakas that animal is carried by the moon. Europeans substitute a man with a bundle of sticks on his back and opine that he is the culprit found by Moses gathering sticks on the Sabbath. He once revisited the earth, for a nursery rhyme asserts that:

The Man in the Moon
Came down too soon
And asked his way to Norwich.

Dante (*Inferno*, xx) calls him Cain; Chaucer in the *Testament of Cresside* says simply that he is a "chorl" punished for theft and

Bearing a brush of thorns on his back.

Shakspear also loads him with the thorns but gives him a dog for companion.

In Icelandic mythology the lunar spots are two children whom the

moon kidnapped and carried up to heaven. They had been drawing water in a bucket, still suspended between them on a pole placed across their shoulders. Their names are given as Hjuki and Bill and it is ingeniously surmised that these are the originals of Jack and Jill (*q.v.*) in the nursery jingle.

Morgan le Fay (*i.e.* **La Fee,** the fairy), in Sir Thomas Malory's *Morte d'Arthur* (1470), sister of King Arthur, wife of King Vrience, and paramour of Sir Accolon of Gaul. Among other evil deeds she stole her brother's sword, Excalibur, and sent it to Accolon, who thereupon challenged Arthur to single combat. Accolon dropped the sword in the midst of the fray, it was seized and recognized by Arthur. He would have slain the knight, but that he prayed for mercy and confessed all the treasonable plot, viz., that Arthur should die, whereupon Accolon would seize the kingdom and marry Morgan, Vrience having previously been made away with by that lady.

Morgana, Fata (It. the *fay* or *fairy Morgana*), the name under which Morgan le Fay passed into the Italian Carlovingian romances. In Aristo's *Orlando Furioso* she convinces Arthur of the infidelity of his queen by means of a magic horn.

In Bojardo's *Orlando Innamorato* (1495) she appears as the personification of Fortune, living at the bottom of a lake and dispensing the treasures of the earth, subject only to the all-potent Demogorgon. In other romances she lives in the island of Avalon and transports thither Ogier the Dane, whom she rejuvenates. In French she is called Morgan, Morgaine, or Morgue la Fée. The name Fata Morgana is to-day given to a curious atmospheric phenomenon akin to a mirage which is often witnessed in the straits of Messina and is attributed to her magic powers.

Morgiana, in the *Arabian Nights*, the female slave, "crafty, cunning and fruitful in inventions," who on the death of her first master Cassim transfers her services to his brother Ali Baba and succeeds in baffling the vengeance of the Forty Thieves and eventually in killing them off.

Morice, Gil, *i.e.*, **Childe,** hero of an old ballad preserved in Percy's *Reliques*. He is the illegitimate son of Lady Barnard, whom Lord Barnard slays because he fancies him her paramour. On this ballad Home founded his tragedy of *Douglas*. See MAURICE, CHILDE.

Morolf, the peasant hero of a popular jestbook, *Solomon and Morolf*, translated into German in the 14th century from a Latin original of uncertain date, and thence reproduced in most European languages and countries, to form the inspiration of similar jestbooks under new names. The epitome of all human wisdom is represented as holding a long controversy with a self-confessed fool, who bests him by superior wit. But Morolf, by his flings at women, excites the enmity of Solomon's wives and concubines; they clamor for his death; the monarch yields, but as a concession due to the amusement of a few hours of royal ennui, he allows the fool the privilege of selecting the tree on which he shall be suspended. Morolf is led by the executioners through the Valley of Jehoshaphat to the Mount of Olives, down to the Dead Sea and into Arabia, but all in vain,—nowhere can he find a suitable tree on which to be hanged. See BERTOLDO.

Morpheus, in Greek myth, the son of sleep and the god of dreams. His dwelling was a cave in Cimmeria impervious to the rays of the sun. He is represented as a handsome youth, crowned with poppies and holding in his hand a cornucopia from which he scatters various figures.

Morumendi, The Lady of, in Basque folklore, the soul of a maiden, who, sacrificing for her aged father her own happiness, ended her lonely days in prayer on the peaks of Morumendi. She frequently appears in the form of a white mist, and though her appearance is a warning that the hour of trial is at hand it is also a promise of her assistance.

Moutardier du Pape (Fr. *Mustard mixer to the Pope*), a French phrase colloquially applied to a vain or conceited person in the form, "He thinks himself mustard mixer to the Pope." An official of this sort is said to have been appointed by Pope John XXII at his court in Avignon, the appointee being his own nephew. The latter's vanity was so absurdly tickled by his not over-dignified title and position that he became the object of constant pleasantries. The phrase *Moutardier du Pape* was handed down to posterity, and oddly enough it is recorded that Clement XIV applied it to himself when Cardinal de Berenice called to congratulate him on his elevation. Clement had been a simple monk. "I am sighing for my cloister, cell and books," he said to the Cardinal; "you must not run away with the impression that I think myself the *Moutardier du Pape*." (WALSH, *Handy-book of Literary Curiosities*, p. 752.) Alphonse Musset elaborates this legend in a short story, *Le Moutardier du Pape*.

Mukunda, a mythical "king of Liavati," whose story is told in the *Panchatranta*, a Sanskrit collection of popular tales compiled probably before the Christian era. Mukunda was so pleased with the antics of a hunchback that he made him his court fool, and suffered his presence even in the council chamber. The prime minister was vexed and said reprovingly,

Far flies rumour with three pairs of ears.

To which the king laughingly replied—

The man is an idiot, so have no fears.

Grumbling still, the old and prudent minister said—

The beggar may rise to royal degree,
The monarch descend to beggary.

A Brahmin teaches the king how to send his soul from his own body into any disengaged body that he wished to vivify. The hunchback overheard the lesson. When the king put his new lore into practice by animating the corpse of a Brahmin the hunchback quickly sent his own soul into the vacated body of the king. Everywhere he was received as the true Mukunda, while the real monarch faced poverty and want in the semblance of a begging Brahmin. The prime minister soon began to suspect the truth. Stranger after stranger he accosted in the hope of getting information. At last the Brahmin came his way, begging as usual for alms. The minister said sharply:

Far flies rumour with three pairs of ears;

to which the Brahmin promptly answered—

The man is an idiot, so have no fears.

Hearing this, the old man was arrested by his interest. He hastily continued—

The beggar may rise to royal degree;

and the Brahmin responded without hesitation—

The monarch descend to beggary.

Then the minister had an understanding with the Brahmin and brought him to the palace. They found the queen weeping over the death of her pet parrot. To calm her the false king agreed to animate the dead parrot. The true Mukunda seized the opportunity to regain his proper shape. This is the earliest known version of the story which in mediæval times became King Robert of Sicily (*q.v.*). There are passages in the Psalms, and especially in the song of Hannah, which bear a striking resemblance to the verses of the prime minister, and may be a reference to the fable. Thus, "The Lord maketh poor and maketh rich; he bringeth low and lifteth up. He raiseth up the poor out of the dust, and lifteth up the beggar from the dung-hill, to set them among princes, and to make them inherit the throne of glory."

Mulciber, one of the Latin names for Hephæstus or Vulcan, given to him as a euphemism to conciliate him with the human race. Milton

makes him one of the fallen angels enlisted under the banner of Satan, and alludes to the classic myth of how he was hurled down from Olympus by his father Zeus or Jupiter. See HEPHÆSTUS.

Nor was his name unheard or unadored
In ancient Greece; and in Ausonian land
Men called him Mulciber; and how he fell
From heaven they fabled, thrown by angry Jove
Sheer o'er the crystal battlements: from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropped from the zenith like a falling star,
On Lemnos, the Ægean isle.
MILTON: *Paradise Lost*, i.

Mumbo Jumbo, a bugbear, an impostor, a bogie. The name was introduced into European literature by Mungo Park, who tells in his travels how in December 1795 he arrived at the Mandingo town of Kalor. Hanging upon a tree he noticed a sort of masquerade dress made of the bark of trees. He was told it belonged to Mumbo Jumbo. Further inquiry revealed this as a bugbear resorted to for keeping wives in subjection:

As the Kaffirs are not restricted in the number of their wives, every one marries as many as he can conveniently maintain; and, as it frequently happens that the ladies do not agree among themselves, family quarrels sometimes rise to such a height, that the authority of the husband can no longer preserve peace in his household. In such cases, the interposition of Mumbo Jumbo is called in, and is always decisive. This strange minister of justice (who is supposed to be either the husband himself or some person instructed by him), disguised in the dress that has been mentioned, and armed with the rod of public authority, announces his coming by loud and dismal screams in the woods near the town. He begins the pantomime at the approach of night, and as soon as it is dark he enters the town. The ceremony commences with songs and dances, which continue till midnight, about which time Mumbo fixes on the offender. The unfortunate victim, being seized, is stripped, tied to a post, and severely scourged with Mumbo's rod, amidst the shouts and derision of the whole assembly. Daylight puts an end to the unseemly revel.

Musæus, the pseudonym of a German author whose *Marchen* or folk-tales helped in the revival of the German romantic spirit. The original Musæus was a Greek, who flourished about B.C. 1410 and was the author of the poem *Leander and Hero.* Virgil in the *Æneid* placed him in the Elysian fields, the centre of a vast multitude of ghosts whom he overtops by a head. Hence the allusion in the soliloquy of Faustus: congratulating himself that he had:

Made the flowering pride of Wertenberg
Swarm to my problems, as the infernal spirits
On sweet Musæus when he came to hell.
MARLOWE: *Dr. Faustus* (1590).

Muse, The Tenth. Plato is said to have employed his youthful leisure in making verses. Among those attributed to him is one thus Latinized by Hugo Grotius:

Esse novem guidam Musas dixere, sed errant.
Ecce tibi Sappho Lesbia quae decima fuit.

"Formerly they said there were nine Muses, but they erred. Behold the Lesbian Sappho, who was the tenth." For the Greek original see *Epigrammatum Anthologia Palatina*, vol. ii, p. 105.

In modern times the title of Tenth Muse was bestowed upon four French ladies: Marie Lejars de Gournay (1566–1645); Antoinette Deshoulieres (1633–1694); Mlle. Scuderi (1607–1701) and Delphine Gay, afterwards Madame Emile de Girardin.

In Colonial America the same compliment was bestowed on Anne Bradstreet (1612–1672), the first cis-Atlantic poetess. The title page of her book published in London, in 1650, styled her "The Tenth Muse late sprung up in America." Mrs. Bradstreet was the ancestress of the poets Dana and Holmes, and a kinswoman of Prof. Charles Eliot Norton.

Muses, in classic myth, nine nymphs or goddesses, each of whom took some province of literature, art or science under her patronage. Their names and specialties as finally determined were as follows:

(1) Calliope, the epic; (2) Clio, history; (3) Erato, love poetry; (4) Euterpe, lyrical poetry; (5) Melpo-

mene, tragedy; (6) Polyhymnia, sacred poetry; (7) Terpsichore, choral song and dance; (8) Thalia, comedy and idyllic poetry; (9) Urania, astronomy.

The idea of *nine* Muses is a comparatively modern development, if that can be called modern which dates back to Hesiod (*Theogonis*, B.C. 735). Originally the Muses were a variety of nymphs. The spirits of nature, inhabiting forests and fountains and especially the holy springs, in Helicon and elsewhere, whose waters communicated the poetical afflatus. The semi-mythical Thracians, the supposed originators of their worship, survived in Greek tradition as a race of bards. Thus the differentiation of this group of nymphs into patrons of the arts is readily comprehensible. But it was long before their number was definitely settled as nine. In art itself, which is essentially conservative, they appear originally as three and are so sculptured on the most ancient bas-reliefs, their attributes being the flute, the lyre and the lute. Later they are increased to nine. Three muses were adored at Delphi, personifications of the three strings of the lyre; in Sicily there were seven; in Athens it appears there were at one time eight. Each district has its own name for them, and these were various and confusing. Homer speaks sometimes of one muse, sometimes of many, although in the *Odyssey*, xxiv, 60, he expressly fixes the number at nine without naming them. Hesiod, before Homer, had named and numbered nine, and his names came to be gradually accepted, until now they have become part of universal literature.

Musgrave, Little, hero of an early English ballad preserved in Percy's *Reliques*, iii, i, 11. He is surprised by Lord Barnard in an assignation with his lady. The stern chivalry of the nobleman will not allow him to take advantage of a defenceless man. He makes Little Musgrave rise and don his armor and then slays him in equal combat. Exasperated by his wife's shameless lament for her paramour he kills her also, lamenting bitterly the next moment that his followers did not stay his hand to prevent so hideous a tragedy.

Muspleheim, the Scandinavian hell, a realm of fire which lies to the south of Ginnunagap as Niflheim, the realm of cold and mist, lies to the north. Sun, moon and stars are all sparks from Muspleheim.

Mycerinus, an Egyptian king whose story is told by Herodotus (ii, 129–134) and made the subject of a poem by Matthew Arnold. Son of Cheops he forsook the evil ways of his father and governed with mild paternal rule. But though his father had lived to a green old age, the oracles foretold that within six years he must die. Vainly he protested against this injustice, then determined to make the best of things and double his six years by turning night into day and devoting every available hour to pleasure.

Myrmidons (Lat. *Myrmidones* from Gr. *μύρμηκες*, ants). In classic myth Zeus carried off Ægina to the island of Œnone, thereafter known by her name. As it had been depopulated by a pestilence Zeus changed the ants upon it into human beings (Ovid, *Metamorphoses*, vii, 520). Ægina gave birth to Æacus.

N

Naiads. See Nymphs.

Narcissus, in classic myth, a beautiful youth, son of Cephissus and Liriope, but cold as he was beautiful. Echo pined away for unrequited love of him. Nemesis in punishment made him see his own image reflected in a fountain, and deeming it that of an unattainable nymph he too wasted away until he was metamorphosed into the flower that bears his name.

Nasidienus, a pompous, ill-bred, over-gorged parvenu and tuft hunter,

whom Horace introduces in his second Satire—describing a dinner given by him to all the great men he could manage to secure, and whom he entertained by swaggering and chuckling over every item of his own feast.

Nasr-Eddin, sometimes known as the Turkish Eulenspiegel, is, like his German fellow, the accepted type of the humor of a whole class of his countrymen. Like the German, too, his very existence has been called in question, and it is at least certain that he was not the author of all the jests attributed to him. Some accounts make him a Hodja or preacher, others the court jester of the Emperor Bajazet. He is said to have died in 1410, and his tomb is still shown in the town of Akshehr, where the defeated Ottoman emperor was secluded by his conqueror Tamerlane. A collection of jests attributed to Nasr-Eddin was published at Boulak in 1823, but they present the most contradictory characteristics. Sometimes a witty philosopher, he is at other times an imbecile. The laugh is as often against him as with him. Furthermore the jests are usually of immemorial antiquity, a part of the universal folklore of humanity. The jest-book of Nasr-Eddin was translated into German in 1857 and into French in 1876.

Nausicaa, the daughter of Alcinous, king of the Phæacians, and Arete, who in the *Odyssey*, vi, discovers Odysseus after his shipwreck, and conducts him to the court of her father.

> Nausicaa has no legendary charm; she is neither mystic goddess nor weird woman, nor is hers the dignity of wifehood. She is simply the most perfect maiden, the purest freshest lightest hearted girl of Greek romance. . . . The girlish simplicity of Nausicaa is all the more attractive because the Phæacians are the most luxurious race described by Homer. The palace in which she dwells with her father is all of bronze and silver and gold; it shines like the sun, and a blue line marks the brazen cornice of the walls.—J. A. Symonds: *The Greek Poets*, vol. i, p. 152.

Nectanabus, an actual king of Egypt, reigning B.C. 374–364, plays an important part as a necromancer in the mediæval romances concerning Alexander the Great (*q.v.*). According to these authorities he came to Greece in the guise of a priest of Jupiter Ammon, and visited Olympia, queen of Macedon, during the absence of her husband Philip. Some say that he seduced her in his pretended quality of priest; others that, having predicted to her that she would have a son by Ammon, he by magic arts assumed the aspect of that divinity and so was admitted to her embraces. Alexander was the product of this deception.

Josephus (*Antiquities of the Jews*, xviii, 13) tells a not dissimilar story of Mundus, a Roman knight, in the reign of Tiberius, who by personating the Egyptian divinity, Anubis, in the Temple of Isis seduced Paulina, a Roman matron. Next morning she boasted of her interview with Anubis; the full story was revealed, and the emperor demolished the Temple of Isis and crucified its priests. Boccaccio, in the *Decameron*, iv, 2, makes Alberto da Imola triumph over the virtue of a Venetian matron by pretending to be the Angel Gabriel. Her pride in the event leads to the discovery of the fraud, he is mobbed in the streets and subsequently dies in prison. For other cognate stories, see Yguerne.

Nephelo-Coccygia. See Cloud-cuckootown.

Nessus, in Greek legend, a centaur, who carried Dejanira, the wife of Hercules, across the Evenus. Attempting then to run away with her, Hercules shot him with a poisoned arrow. In his dying agonies Nessus assured Dejanira that his blood would preserve the love of Hercules. She steeped a shirt in it, and later sent the shirt to her lord. The garment inflicted such torture that Hercules tore it off, at the same time tearing off large flakes of skin and flesh, and then in his agony lit a funeral pyre and burnt himself to death.

The story is recorded at length in Ovid, *Metamorphoses*, ix, 101. In the *Inferno*, xii, 67, Nessus guides Dante and Virgil through the first ring of the seventh circle of Hell,

Niblungs or **Nibelungen.** See SIEGFRIED, SIGMUND.

Nicholas, St., whose festival is December 6th, has acquired, under the name of Santa Claus (a diminutive of the Dutch San Nicholaas), an identity of his own in the household mythology of Holland and the United States as the dispenser of Christmas gifts on the eve of that holiday. England adopted him more recently. His alternative name there of Kriss-Kingle, from the German Christkindlein, shows a mixture of continental with transatlantic influences. In Germanic countries St. Nicholas is best known under his own name and he has practically superseded the Christ-kindlein of the past.

"Though he is one of the most popular saints in the Greek as well as the Latin church," says the Catholic Cyclopædia, "there is scarcely anything historically certain about him except that he was bishop of Myra in the 4th century."

Legend is loud and continuous to make up for the silence of history. The emperor Diocletian is said to have imprisoned him. Constantine is said to have liberated him. At the council of Nicæa he carried his opposition to Arianism so far as to give the heresiarch Arius a box on the ear when all other arguments failed.

In 1087 the people of Bari in Italy acquired his remains and built for their reception the basilica in his honor which became and still remains a popular place of pilgrimage. He is the patron saint of Russia and special protector of children, soldiers, merchants and sailors, is interested alike in robbers and in the robbed, being invoked by the former in earlier days and by the latter in modern times. He is represented as a bishop in full paraphernalia standing besides a tub containing 3 naked boys, usually said to have been the children of a nobleman whom a thrifty inn-keeper had killed, cut up and salted down for serving to his guests, but whom the saint resuscitated in all their physical integrity. See SANTA CLAUS.

Nicias, a prominent character in Niccolo Machiavelli's comedy *La Mandragola* (The Mandrake). Macaulay bestows extravagant praise upon this conception. "Old Nicias," he says," is the glory of the piece." He runs over the chief comic characters of Molière and finds none that surpass him.

> His mind is occupied by no strong feeling; it takes every character, and retains none; its aspect is diversified not by passions but by faint and transitory semblances of passion, a mock joy, a mock fear, a mock love, a mock pride, which chase each other like shadows over its surface and vanish as soon as they appear. He is just idol enough to be an object, not of pity or horror, but of ridicule.—*Essays, Machiavelli.*

Niflheim, in Norse mythology, a part of the underworld, a realm of cold, mist, and darkness, distinguished from Hel, but like Hel a place of punishment for the wicked among the dead. In the midst of Niflheim was Hvergelmir, the fountain from and to which all waters found their way. There, too, was the dread river, Slid, through which the worst criminals had to wade. The dragon Nidhogg which sucked the blood of corpses and the fierce Fenris-wolf both dwelt in Niflheim.

Ninus, in oriental and Greek legend the reputed founder of Nineveh. See SEMIRAMIS.

> The name of Ninus is derived from the city; he is the eponymous king and founder of Nineveh, and stands to it in the same relation as Tros to Troy, Medus to Media, Macon to Maconia, Romulus to Rome. His conquests and those of Semiramis are as unreal as those of Sesostris. It is the characteristic of these fabulous conquerors, that although they are reported to have overrun and subdued many countries, the history of those countries is silent on the subject. Sesostris is related to have conquered Assyria, and the king of Assyria was doubtless one of those whom he harnessed to his chariot. But the history of Assyria makes no mention of Sesostris. Semiramis is related to have conquered Egypt, but the history of Egypt makes no mention of Semiramis.—SIR G. C. LEWIS: *Astronomy of the Ancients,* 408.

Niobe, daughter of Tantalus and wife of Amphion, king of Thebes. Because she had 14 children, 7 sons and 7 daughters, she deemed herself the superior of Leto, who had only 2—Apollo and Artemis. Angered by her presumption, Leto's children slew

Niobe's, and Niobe herself was metamorphosed by Zeus into a stone on Mt. Sipylus in Lydia, which in summer was always moist, suppositiously from her tears. A famous series of 14 statues, probably by Scopas, now in the Uffizi Gallery at Florence, represents Niobe, shielding her youngest daughter with the other 13 children represented in various attitudes of horror and dismay. The number of her children is not always 14.

Amid nine daughters slain by Artemis
Stood Niobe; she raised her head above
Those beauteous forms which had brought down the death
Whence all nine fell, raised it and stood erect,
And thus bespake the goddess enthroned on high:
"Thou heardest Artemis, my daily prayer
That thou wouldst guide these children in the pass
Of virtue, through the tangling wilds of youth,
And thou didst ever guide them; was it just
To smite them for a beauty such as thine?
Deserved they death because thy grace appeared
In ever modest motion? 'twas thy gift,
The richest gift that youth from heaven receives.
True, I did boldly say they might compare
Even with thyself in virgin purity;
May not a mother in her pride repeat
What every mortal said?"

W. S. LANDOR: *Niobe.*

Njal, hero of the Icelandic saga, *The Story of the Burnt Njal*, which is undoubtedly founded upon history. The saga dates from the early 13th century. An English translation by Sir George W. Dasent appeared in 1861. The story opens in 970 and extends over a half century.

Njal was the wisest, gentlest and most virtuous of men, but his character lacked the firmness which would have enabled him to assert the due authority of a husband over his wife, of a parent over his children. He was likewise the handsomest, though his face was beardless. His friend Gunnar was the bravest and most athletic, though he lacked the book learning for which he relied upon Njal. Both men made unfortunate marriages. Gunnar fell in love with Hallgerda, twice widowed by the murderous hand of her foster father at her own instigation. Immediately after her third marriage she excited the wrath of Bergthora, Njal's wife, by twitting her upon her husband's beardlessness. The two noble friends stood aloof from the barbarous rivalry of their fiercer halves and paid the fine for every death that resulted with no diminution of their own friendship. At last Gunnar fell in a murderous fray where he had acted on the defensive. Njal unwittingly starts a new element of discord. He offends the jealous and treacherous priest Mordred, by raising his own foster child, Hauskuld, to the priesthood. Mordred incites the sons of Njal to murder Hauskuld. The feud culminates in the burning of the house of Njal and his own death with that of his wife and three sons. Kraki, his son-in-law, alone escapes alive from the burning building. The name of Kari's Hollow is still retained at the spot where he threw himself into a stream and so quenched the flames that enveloped him.

Nod, Land of, the unknown land lying to the East of Eden whither Cain retired after slaying Abel (Genesis iv). The term has been caught up by the punster and is colloquially used as a synonym for the land of sleep or nodding.

Norembega, or **Norimbegue,** the name given by early French explorers to a fabulous country supposed to lie south of Cape Breton, and its capital city, a metropolis of barbaric splendor situated upon a great river—probably the Penobscot. A map published in Antwerp in 1570 lays down the site of this city. In 1604 Champlain started up the Penobscot on a voyage of discovery to this Eldorado of the New World, but after sailing twenty-two leagues above the Isle Haute he gave up the search and concluded that those travellers who had told extraordinary tales of the great city had never seen it. Whittier in a poem entitled *Norembega* tells the story of a Norman knight dying in the woods of Maine and beholding in the sunset heavens the undiscovered city of his search. See above entry.

Norns, in Norse mythology, the three fates, Urdhr, Verdandi and Skuld (respectively present, past and future), who were descended from the giants. See URDHR.

Nymphs (Latin *nymphæ*), in classic myth, goddesses of an inferior rank who were divided into various classes according to their habitats in the material world.

1. Oceanides, the daughters of Oceanus, who were nymphs of the Ocean, and Nereides, daughters of Nereus, the nymphs of the Mediterranean.

2. Naiades, fresh water nymphs, who dwelt in lakes, rivers, streams, etc. Many of these presided over fountains or springs, whose waters inspired those who drank of them.

3. Oreades, nymphs of mountains, caves and grottoes.

4. Napææ, nymphs of glens.

5. Dryades and Hamadryads, who abode in trees and lived and died with them.

O

Oberon, in mediæval myth, the king of the Fairies. He makes his first appearance in Teutonic legend and poetry as the dwarf Alberich, guardian over the Nibelung treasure. Through the French Alberon or Auberon, the name came, corrupted, into England as Oberon, its owner gathering new characteristics by the way, and the genius of Shakspear, who introduced him and his spouse Titania into *A Midsummer Night's Dream*, has stamped him forever as ruler over a mimic kingdom of elves and sprites. Shakspear himself was indebted to Greene's *Scottish History of James I* (1590), who in turn had borrowed from the mediæval romance of *Huon of Bordeaux* (*q.v.*), the hero whereof receives aid from the tiny potentate in accomplishing a difficult task, and succeeds him as King of the Fairies. Oberon's autobiography is reported at length. His mother was a long-lived lady who had given birth to the magician Nectanebus, and 700 (*sic*) years later, by aid of Julius Cæsar, to Oberon himself.

The latter's birth had been attended by all the fairies save one, who unfortunately had been forgotten, and while all the invited guests had showered gifts upon him, the neglected one had vented her spite by decreeing that he should not grow after his third year. Eventually she tempered this curse by making him "the most beautiful of Nature's works." Oberon told Huon that as a Christian a seat was prepared for him in Paradise. See also OBERON in Vol. I.

Oceanus, in classic myth, the god of the great salt river which was believed to surround the whole earth. Son of Heaven and Earth and father of all the river gods and water nymphs (Homer, *Iliad*, xiv, 201). Virgil, in the *Georgics*, iv, 382, alludes to him as *Oceanumque patrem verum* ("and Oceanus, father of All Things").

Octavia, in Roman history, the daughter of the Emperor Claudius and Messalina. Her mother was murdered by order of Claudius. Claudius himself was murdered by his second wife, Agrippina, mother of Nero. Octavia married Nero, with whom she lived a wretched life, and who finally banished her to Panditaria to make room for a new wife Poppæa. She is the heroine of Seneca's tragedy named after her.

Odin or **Woden,** in Norse myth, the wind god. Originally he seems to have been the god of the heavens or heaven itself; a later development makes him the husband of earth, the god of storm, of war and of wisdom, the lord of the ravens, and also of the gallows,—hence the latter is sometimes known as Odin's or Woden's tree. In Valhalla, Odin feasts with his chosen heroes, those who died violent deaths in battle or otherwise; all who died peacefully are excluded. When seated on his throne he overlooks heaven and earth. His consort Frigga sits beside him. The ravens, Hugin and Munin,—Thought and

Memory—fly over the earth to gather news which they report daily to him from their perch on his shoulders. At his feet crouch two wolves, Geri and Freki, ever engaged in eating the meat which is offered to the god. He himself finds both food and drink in megathin or mead. Wednesday (Woden's day) was dedicated to this god.

Odrovir or **Odhrevir,** in Norse myth, a cauldron containing the magic mead which was the inspiration of bards and seers. It had been brewed for the giant Suttungr by two dwarfs, Fjalar and Galar, from honey mingled with the blood of Kvasir, the wisest of men. Suttungr placed it under the guardianship of his daughter Gunlod. Wodan transformed himself into a snake, and bored his way through the rock to where Gunlod sat on her golden stool. He lay in her arms for three days, which he spent in draining the cauldron, then flew away to Asgard in the form of an eagle and spewed the liquor into a vessel.

Odysseus, as described in Homer's *Iliad*, son of Laertes, King of the island of Ithaca. At the opening of the Trojan war he was loath to leave his wife Penelope and his babe, Telemachus. Instead of bluntly refusing he feigned insanity, yoked a horse and an ox together and began ploughing. Palamedes to test him set the babe on the ground. Odysseus swerved the plough so as not to harm him and the sham was detected. He was compelled to join the expedition. His first service was to detect Thetis's stratagem to save her son, Achilles, by dressing him up as a girl (see LYCOMETES). On the death of Achilles he obtained that hero's armor and later surrendered it to Neoptolemos. With the help of Diomed he seized the Palladium of Troy and carried it off to the Greek camp. It was he who planned the stratagem of the Wooden Horse. After the fall of Troy he returned to Ithaca, meeting strange adventures on the way that delayed him twenty years. These form the subject of Homer's *Odyssey*.

Odysseus is best known to moderns under the Latin form of Ulysses (*q.v.*).

Œdipus, in a classic myth which forms the basis of many Greek tragedies—notably the great trilogy by Sophocles, *Œdipus Tyrannos*, *Œdipus at Colonna* and the *Antigone*—the son of Laius, king of Thebes, and his wife Jocasta. An oracle had warned Laius that he was fated to perish at the hands of this son. Hence the infant was exposed on Mount Cithæron with his feet pierced and bound together. He was rescued by a shepherd of Polybus, king of Corinth, who called him Œdipus or "swollen feet," and gave him in charge to Polybus, who brought him up as his own son. Arriving at maturity Œdipus learned from an oracle that he was destined to slay his own father and commit incest with his mother. Ignorant of his true paternity he resolved to cheat destiny by forsaking Corinth. On his way to Daulis he met Laius and killed him in a scuffle. He solved the riddle of the Sphinx (*q.v.*), and being rewarded with the vacant throne of Thebes, unwittingly married his own mother. From this incestuous union sprang Eteocles, Polynices, Antigone and Ismene. But the gods sent a plague that desolated Thebes, and the oracle declared they could only be appeased if the murderer of Laius were banished. Tiresias the seer revealed to Œdipus that he was the guilty man. Jocasta hanged herself. Œdipus put out his own eyes and, with Antigone as his guide, wandered from Thebes. He found a temporary refuge in Attica. At Colonus, near Athens, the Eumenides removed him from earth. In modern times Corneille (1659) and Voltaire (1718) made him the subject of tragedies entitled *Œdipe*.

The story is older than Greek literature and was told by Homer in a manner which shows that previous to the date of the *Iliad* and the *Odyssey*, it had formed part of the mythical folklore of the Hellenes.

Œgir (the Terrible), the Norse god of the sea, brother to Kari, ruler of the air, and Logi, ruler of fire. He is

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identical with the Greek Oceanus, but possesses a more distinct personality, as the Greeks knew the Ocean only by hearsay, whereas Norse navigators boldly faced its terrors. He is usually represented sitting on a rock, playing on a harp or a shell, at the sound of which the waves rose with a roar that threatened to split the heavens and sent a tremor through all the earth. He was married to Bar, who like him used to drag men down into the deep and bury them in the sand. See OGRES.

Œnone, in classic myth, a Phrygian nymph, daughter of the river god, Cebren. She married Paris and lived happily with him on Mount Ida until he deserted her for Helen. When Paris, wounded nigh unto death at the capture of Troy, returned to Mount Ida to seek her aid, she refused to heal the wound and he died. Œnone, repenting too late, put an end to her own life. The story has been retold in a modern setting by Tennyson in two poems, *Œnone* and *The Death of Œnone*, and by William Morris in *The Death of Paris* (*Earthly Paradise*, Part iii). The latter presents a striking contrast between the quenchless love of the mountain nymph, and the irresolute, unstable, volatile selfishness of Paris, only partially redeemed by his tongue's refusal to be false to his later and lawless love when life or death hangs upon his word.

Œnopion, in classic myth, king of Chios and father of Merope. Orion sued for the maiden's hand, but Œnopion continually deferred the marriage, and Orion, when intoxicated, violated her. Thereupon, with the assistance of Dionysus, the father blinded Orion when asleep and drove him from the island.

Ofterdingen, Henry of, a semi-mythical German minnesinger of the thirteenth century, especially famous for his connection with the Krieg von Wartburg, or tournament of song, held at the Castle of Wartburg somewhere between 1206 and 1208. The historical facts are blurred by legend, which states that all the most famous of the minstrels took part in the contest, including Wolfram von Eschenbach, Walter von der Vogelweide and Heinrich von Ofterdingen. The penalty of failure was death. Ofterdingen was conquered, but obtained permission to renew the combat in a year and a day. At the second trial he brought with him his master, Klingsor, a minstrel and a magician. By magic means the latter succeeded in rivalling though not overcoming Wolfram and Henry's life was spared. Novalis made the latter the hero of a romance *Heinrich von Ofterdingen* (1800).

Og, king of Bashan, according to Rabbinical legend, was a giant nearly 6 miles high or, to be exact, 23,033 cubits. He drank water from the clouds, and toasted fish by holding them before the orb of the sun. When the waters of the Deluge were at their height they reached only up to his knees. Noah refused to admit him into the Ark, but allowed him to sit on its roof and handed him out every day a dole of food. In return Og promised that he and his descendants would serve him and his as slaves in perpetuity.

Ogier the Dane (Dan. *Holger Danske*), in Carlovingian romance, a son of King Godfrey of Denmark. Six fairies visited his cradle, among them Morgana le Fay, who promised him future bliss in Avalon, after a glorious career on earth. He was brought up by Charlemagne, who conquered his father. In a great battle against invading Paynims, Charlemagne's forces were beginning to yield when the stripling, donning the armor of a recreant knight, rushed into the conflict and saved the day. He was straightway knighted and made a paladin of France. With his sword, Courtain, and his charger, Broiefort, he worsted paladins and giants until he became the most famous warrior in the world. When his father was slain in Denmark Ogier led his armies to victory against the invaders, and became king himself. After 5 years he returned to the French court to do homage for his kingdom. But,

because when his son was wantonly slain by Charlemagne's son, Charlevoix, Charlemagne himself refused him justice. Ogier went over to the king of Lombardy. Eventually he was reconciled. Going on a crusade to Palestine he captured Acre, Babylon and Jerusalem, was made king of all, but handed them over to his kinsmen. Being now 100 years old, he set sail for France, and was wrecked on a desolate island. Here Morgana appeared, gave him a ring that restored his youth and a crown that destroyed his memory and took him with her to Avalon. For 200 years he remained in bliss, careless and ignorant of what happened in the upper world. But when a great Paynim invasion swept over Europe, Morgana restored his memory and sent him back to earth. He marvelled greatly at the changes that had occurred, but soon accommodated himself to his surroundings, displayed his old prowess, routed the infidel, and was on the point of marrying the Queen of France when Morgana reclaimed him. Whenever France has sore need of a champion he will appear again.

Ogma or **Ogham,** the Cadmus of Keltic myth, inventor of the so-called Ogam alphabet which was meant to provide esoteric signs for the enlightened as against their illiterate brethren. According to Lucian, Ogham was painted in the second century as a herculean Mercury, clad in a lion's skin, a club in his right hand and a bent bow in his left. The ears of his worshippers were bound by a chain of gold and amber to his tongue.

Ogres, in popular myth, a race of giants, fond of human flesh, especially that of young children. They are pictured as a robust, ungainly race, with large chests, and pale, thin, ugly, faces, pointed chins, retreating lower jaws, long, sharp teeth, thick thighs and short legs. Perrault makes great use of them in his fairy tales. Conjectures as to the etymological origin of the name range from the Biblical Og, king of Bashan, to the Scandinavian sea-god Œgir.

The name of the god Œgir, used first as a name for the sea, has come to denote the ogres with which nurses frighten children. If, as Grimm supposes, the word belongs to the same root with the Gothic ugas and og; the Anglo-Saxon ege, egesa; O. H. G. aki, eki; "fear, dread, horror," the latter meaning is quite in accordance with its original form. But, however this may be, the word Œgir as a name for the sea carries us to the Greek stream which surrounds the earth. —G. W. Cox: *Mythology of the Aryan Nations*, p. 199.

O'Groat, John, or **Johnny Groat,** the reputed builder of John O'Groat's house, whose ruins are still pointed out at Duncan's Bay Head, the northernmost point of the mainland of Scotland. Tradition is not agreed as to his personality. One legend makes him a poor man who used to ferry passengers over to the island of Stroma for a groat. But the most popular story makes him the descendant of De Groot, a Hollander who in the reign of James IV settled in the vicinity. Every year John and his seven cousins would meet to celebrate the memory of their ancestor, and every year they quarrelled over the question of precedence, until finally John invented a method of settling the difficulty. He built an eight-sided and single roomed house, with eight windows and eight doors and an octagon table in the centre of the room, so that all might enter simultaneously, each at his own door, and there might be no head of the table.

Olaf, St., or **Olaf II,** a king of Norway, who was largely instrumental in rescuing that country from heathenism. He was slain in battle against the invader, Canute, King of England and Denmark, in 1030. Some years afterward, his remains being found in a miraculous state of preservation, he was canonized and his body was buried at Drontheim. The shrine attracted so many pilgrims that the city speedily grew to be the largest and most important in the land. According to popular legend, St. Olaf was the founder of the great cathedral at Drontheim, though he really only erected a small chapel on the site where the cathedral now stands. The legend runs that he had vowed to

build to God the largest temple in the world. While revolving his plans a certain Troll, who was a great builder, came to him promising to erect such a church if he might have as his reward the sun and the moon, or else the person of the king, unless Olaf could discover the builder's name. As the work approached completion, Olaf was wandering disconsolate among the hills, when inside one of them he heard a mother quieting her child with the words: "Hush, hush, to-morrow comes back Father Wind-and-Weather, and brings with him the sun and the moon, or else King Olaf himself." Then Olaf returned to the church, and finding it just completed, he called out: "Ho! Master Wind-and-Weather, you have set the steeple awry," and thereat the Troll fell down and burst.

Old Man of the Sea, in the *Arabian Nights* story of *Sinbad the Sailor* (voyage v), a monster who leaped upon the back of the hero, impeding his progress and exhausting his energies, preserving an obstinate silence, and refusing to get off again until Sinbad succeeded in intoxicating him and so escaping. The term has passed into current speech as a synonym for a human leech, or sponge, or bore. It has been suggested that the original may have been a gorilla, who according to native testimony, is afraid to use his gift of speech lest he be set to work, is in the habit of carrying off men and women and detaining them in the woods, and has a very human capacity for drunkenness.

He has powers of boring beyond ten of the dullest of all possible doctors,—stuck like a limpet to a rock—a perfect double of the Old Man of the Sea, whom I take to have been the greatest bore on record.—Sir Walter Scott.

Oldenburg, Count Otto of, in mediæval Spanish legend, when hunting on Mount Ossenberg was attacked with an overwhelming thirst which there was no means of gratifying. He swore a great oath that come what will he must have a drink. The devil appeared in the form of a damsel bearing a horn richly carved and filled with some unrecognizable liquor. A sudden spasm of doubt made Otto empty the contents upon his horse's neck, and wherever they touched they burned away the skin. The first printed version of the legend was in the *Oldenburger Chronik*, by the sixteenth century Hamelmann, who dates the event in the year 990, and connects it with the "Horn of Oldenberg," still exhibited in the palace of Rosenberg at Copenhagen. It is of silver gilt, ornamented in paste with enamel, and bears an inscription showing that it was made for King Christian I of Denmark in honor of the Three Kings of Cologne. It cannot, therefore, be older than the middle of the 15th century.

Oliver (It. *Oliviero*), one of the two great Paladins of Charlemagne, the other being Roland (*q.v.*). The phrase "a Roland for an Oliver" grew out of their rivalry, but though rivals they were ever knit by bonds of closest friendship. Even in death they were united.

Both fell at Roncesvalles. Being encompassed by overwhelming numbers of Saracen enemies, Oliver had prayed Roland to wind his horn Olifaunt, so that Charlemagne might know of their straits. Roland demurs; "God forbid that I should be heard sounding my horn because of pagans!" The Franks perform wonders, but they are outnumbered and drop one by one. At length Roland reluctantly winds his horn. Before help can arrive Oliver falls mortally wounded. The dimness of death upon his eyes he mistakes Roland for one of the enemy and cleaves his helmet in a last effort. Roland, fearing that the blow may have been struck purposely, says, "I am Roland, who has ever loved you well." "I hear your voice," says Oliver, "but I see you not; forgive me that I struck you." "I have no hurt," says Roland; "here and before God I forgive you." So saying they leaned one to the other and in that love they were parted. At last the answering horns of Charlemagne's hosts are heard across the mountains.

The Saracens turn and flee. Charlemagne comes up breathing vengeance and pursues the Saracens down to the Ebro. But Roland is dead and so is Archbishop Turpin. They are buried with due pomp at Blave.

Olympias, the mother of Alexander the Great and consort of Philip, King of Macedon. Alexander, however, acknowledged not Philip, but Zeus himself, as his father. Plutarch mentions the legend that Zeus visited Olympias in the form of a serpent. He quotes Eratasthenes as saying " that Olympias, when she attended Alexander on his way to the army in his first expedition, told him the secret of his birth, and bade him behave himself with courage suitable to his divine extraction." Just before the battle of Arbela, Alexander had consulted the oracle of Jupiter Ammon in the Libyan desert, where his claims had received full recognition. Timotheus in Dryden's *Alexander's Feast* begins his song by assuming his hero's godship:

> The song began from Jove,
> Who left his blissful seats above
> (Such is the power of mighty love).
> A dragon's fiery form belied the god,
> Sublime on radiant spires he rode;
> When he to fair Olympia pressed,
> And while he sought her snowy breast;
> Then, round her slender waist he curled,
> And stamped an image of himself, a sovereign of the world.

Olympus, Mount, the highest peak in a range of mountains dividing Macedonia from Thessaly. It rises 9700 feet above sea level, clouds hang around it, but the snow-clad peak is itself cloudless.

In Greek myth this was the abode of the dynasty of gods, who owned Zeus as their chief. Homer describes them as having here their palaces, and sitting in solemn conclave with Zeus during the day, while the minor gods dance around them and the Muses entertain them with music and song. The later poets transferred the abode of the gods to the vault of heaven. When the giants sought to scale Olympus, they piled Pelion upon Ossa on the lower slopes of Olympus.

Omphale, in Greek myth, daughter of the Lydian king Iardanus or Sardanus, and wife of Tmolus, god of the mountain of that name. After the death of her father she ruled over Lydia. Hercules was sold to her as a slave by Hermes and grew so enamored of her that he forgot in her arms all manly accomplishments, assumed female attire, placed rings on his fingers, had his hair curled and joined Omphale's women slaves in their spinning, while she wore the lion's skin and wielded the club. She has some affinity with Delilah, who exercised the like evil influence over Samson. See also SARDANAPALUS.

Orc, in Ariosto's *Orlando Furioso*, a horrid sea-monster patterned after the dragon which attacked Andromeda in classic myth, but more elaborately described. Angelica, like the Greek maiden, was bound to a rock in sacrifice to the monster, but just as he raised his head above the waters, Rogero, mounted on his hippogriff, shot down through the air to the rescue. The Orc was one mass of tossing and twisting body, with nothing of the animal but head, eyes and mouth, the latter furnished with tusks like those of a wild boar. Rogero dealt him furious blows, but found it impossible to pierce through his scales. Then he bethought him of the burnished shield he bore whose brightness neither man nor beast could withstand. The effect was immediate. The monster, deprived of sense and motion, rolled over on the sea and lay floating on his back. Rogero unshackled Angelica, made her mount behind him on his hippogriff and rapidly flew away from the Irish coast to Brittany. Pictures of Rogero conquering the dragon have sometimes been mistaken for Perseus. Hence possibly arose the notion which has no classical sanction that Perseus came to Andromeda's assistance on his winged steed, Pegasus.

Orestes, in classic myth, son of Agamemnon and Clytemnestra. He was saved by his sister Electra from the fate which destroyed his father.

She had him secretly carried to Phocis. There he formed a famous friendship with Pylades, and when grown up the two repaired to Argos, where Orestes avenged his father's murder by slaying Clytemnestra and her seducer Ægisthus. After the matricide, Orestes, seized with madness, fled from land to land, pursued by the Furies. At length the court of the Areopagus in Athens acquitted and absolved him. These events are celebrated by Æschylus in the great trilogy of dramas, the *Agamemnon*, *Chœphori*, and *Eumenides*. Ovid versifies another legend in his *Letters from the Pontus*. Apollo had informed Orestes that he could recover from his madness by fetching the statue of Artemis or Diana from the Tauric Chersoneus. With Pylades he landed at Tauri. According to the custom of the place they were seized and taken by the natives to the temple of Diana. There one of them must be offered to the goddess. The king selected Orestes, while allowing Pylades to go free, but as he did not know which was which each claimed to be Orestes so as to save the other.

While they are contending it is discovered that the priestess is Iphigenia, sister of Orestes. By her help they escape with the statue of the goddess.

In Dante's *Purgatory* a voice from an invisible source keeps continually crying "I am Orestes," as a reminder to the spirits, in torment for their selfishness, of that pagan instance of altruism.

Orfeo, King, subject and title of an ancient Shetland ballad of which three fragmentary versions exist. Orfeo lives in the east, Lady Isabel in the west. It is presumed they courted and married, but the intercalary stanzas are lost. Lady Isabel is spirited away by the king of the Fairies, Orfeo follows and redeems her out of fairyland by playing on his pipes. Of course this is a vague popular reminiscence of the classic myth of Orpheus, with fairyland substituted for Hades. This is Number 19 in *English and Scotch Popular Ballads*, edited by Sargent and Kittredge.

Orion, in classic myth, a son of Neptune and a great hunter, famed also for his beauty and stature. Œnopion blinded him for ravishing Merope and expelled him from Chios. An oracle declared that he would regain his sight if he journeyed to the East and exposed his eyes to the rising sun. With Cedalion, a blacksmith, as his guide, he found his way to the East and after recovering his sight lived as a hunter along with Artemis. Accounts differ as to the manner of his death. Homer (*Odyssey*, v, 121–124), who is followed by Spenser (*Faërie Queene*, vii, vii, 39), says he married Eos (Aurora) and was killed by the jealous Artemis. According to others Apollo took offence that his sister Artemis should love Orion and challenged her to hit a mark which he pointed out to her in the sea. She succeeded but it turned out to be the head of her lover swimming in the sea. Horace says he offered violence to Artemis, who consequently killed him. After his death Orion was placed among the stars, where he forms the most splendid of all the constellations, appearing as a giant wearing a lion's skin and a girdle and wielding sword and club. "Canst thou bind the sweet influences of Pleiades," asks Jehovah in Job xxxviii, 31, "or loose the bands of Orion?" Longfellow has a poem on *The Occultation of Orion*, in which these lines occur:

> When blinded by Œnopion
> He sought the blacksmith at the forge,
> And climbing up the mountain gorge
> Fixed his black eyes upon the sea.

Orlando. See ROLAND in this volume, also ORLANDO in Vol. I.

Orpheus, a famous poet in Greek myth, who was so powerful in song that he moved trees and rocks and tamed wild beasts by the charms of his voice. Others say he drew his music from a lyre given him by Apollo. When his wife, the nymph Eurydice, died from the bite of a serpent Orpheus descended to the lower

regions in search of her. He so influenced Persephone by his music that she gave him permission to take back his bride to the upper world on condition that he should not look back during his ascent thither. In his impatience he disregarded the injunction and having turned his head for a backward gaze, Eurydice had to return forever to Hades (VIRGIL, *Georgics* iv, v, 457).

A picture on this subject by Frederick Leighton, exhibited in the Royal Academy, 1804, inspired Browning's poem *Eurydice to Orpheus*. She addresses to him the passionate words of love which made Orpheus forget and turn his head. The grief of Orpheus for Eurydice inspired him with contempt for the Thracian women, and he was torn to pieces by them in a Bacchanalian orgy. His limbs were strewn upon the plains and his head was cast into the river Hebrus and was carried to Lesbos.

> What could the Muse herself that Orpheus bore
> The Muse herself for her enchanting son,
> Whom universal Nature did lament,
> When by the rout that made the hideous roar
> His gory visage down the stream was sent
> Down the swift Hebrus to the Lesbian shore
> MILTON: *Lycidas*, l. 58.

A graphic description of the effects of Orpheus's lute is given by the chorus in Seneca's *Hercules Octavus*, l. 1031. Not only birds, beasts, trees and mountains, but the Dryads and the Centaurs gathered round the tuneful bard. When he entered Tartarus the sullen gods of Erebus were moved to tears; Ixion's wheel stood still, the immortal liver of Tityos grew undevoured, Tantalus forgot both hunger and thirst, and " the impious rock of Sisyphus " was moved to follow him.

Orson, one of the heroes of a mediæval French romance, *Valentine and Orson*, first printed at Lyons in 1489. He and Valentine are twins of whom their mother, Empress of Greece, is delivered in a forest. Valentine is brought to the court of his uncle Pepin of France, Orson is rescued and nurtured by a she-bear. Hence his name from Ourson, a bear's cub. Hence, also, the rough and unpolished manners that mark him as he grows up to manhood.

Osiris, the chief god of the Egyptians, son of the earth god Seb and the sky goddess Nut, brother and husband of Isis. The giver of life, the source of fecundity, he was also the ruler over the dead. According to Plutarch in his treatise on *Isis and Osiris* he was a wise and benevolent king of Egypt, who reclaimed his subjects from barbarism and taught them agriculture and other peaceful arts. Subsequently he travelled into foreign lands distributing the blessings of civilization wherever he went. On his return to Egypt he was murdered by his brother Set or Typhon, who cut his body into 14 bits and threw them into the Nile. Isis recovered the fragments, put them together and the dead king rose to life again as the god of the underworld. The Greeks identified Osiris with Pluto and Dionysus (HERODOTUS, ii, 144), but his cult had a closer kinship with that of Adonis.

Ostara, in Norse myth, the goddess of spring and returning sunshine after the long night of winter. Her ancient popularity is testified to by the fact that Christian zeal could not prevent her name being immortalized in the word Easter. In her honor the Easter bonfires blaze to this day in Scandinavian countries despite all endeavors, secular and clerical, to do away with the custom. As early as 752, when the first Church Synod was held at Regensburg, St. Boniface condemned these fires as a heathenish practice.

Nevertheless, the Church adopted the original signification in the Easter candle and Easter lamp, which burn throughout the year. According to ancient custom they must be extinguished on Good Friday and relighted from virgin fire, kindled by flint and steel, not from any already burning. From this sacred flame the whole parish used, in former days, to fetch

a light for their hearth. On Easter Eve the fire was kindled in the churchyard and the old holy oil was burnt; after which the candles were lighted.

Another Easter custom, that of giving colored eggs as presents, originated in heathendom, when they were made symbolical of the revivification of nature, for an egg typified the beginning of life. Christianity put another meaning on the old custom by connecting it with the feast of the Resurrection of Christ, who, like the hidden life in the egg, slept in the grave three days ere He resumed His body.

Ottnit, hero of *King Ottnit*, an anonymous German epic of the mid-thirteenth century, and of a later adaptation by Kaspar von der Rou which forms Part i of the *Heldenbuch* or *Book of Heroes*.

Ottnit, king of Lampertie or Lombardy, leaves his widowed mother and goes out to seek the beautiful daughter of Machabol, a heathen monarch. He falls in with Alberich (*q.v.*), who reveals that he is the young man's real father, and the two agree to join forces and set sail for Paynim land. After many adventures, and largely through the assistance of the magic arts of Alberich, Ottnit succeeds in carrying off the maiden to Lombardy, where he converts her to Christianity, baptizes her by the name of Sidrat and marries her. Here Van de Rou's poem ends, but the subsequent adventures of Ottnit are related in the poem of *Hug Cietrich* (also contained in the *Heldenbuch*). According to this authority the cunning Machabol revenged himself upon his son-in-law by sending him, as a present, a couple of dragon's eggs, which in due time were hatched, and the young dragons spread ruin and devastation over Lombardy. Undeterred by the prayers of his wife and the warnings of Alberich, Ottnit goes out to slay them, and, contrary to all precedents in romance, he is himself slain and devoured by the dragons.

Ovid, the name under which the English speaking races know the Roman poet Publius Ovidius Naso (43 B.C., 17 or 18 A.D.). He enjoys in the popular traditions of Italy a supplementary reputation as a great magician, prophet, preacher, saint and even paladin. Like Virgil he guards the treasures supposed to be concealed in his villa. Vain are all the efforts made to carry them off on the eve of the Annunciation. The preaching of the poet is connected with a pulpit of curious workmanship which formerly stood in the church Della Tomba in Sulmona. Like Virgil Ovid is believed to have announced the coming of Christ.

Desirous of discovering the origin of God, he is said to have been converted by seeing a man, or some say an apostle or even St. Joseph, dipping water with a little shell from the sea into a ditch. The same story is told of St. Augustine and his reflections on the Trinity. Finally Ovid is said to have been a doughty warrior, and as such is associated in the popular fancy with Charlemagne and his peers. See A. De Nino, *Ovid nella Traditione Popolare di Sulmona*, 1886.

Ozair (*i.e.* Esdras), according to a Mohammedan legend, doubted whether Jerusalem could be rebuilt after its destruction by Nebuchadnezzar.

"How," said he, "shall God give life to this city, after she hath been dead?" And God caused him to die for an hundred years, and then raised him to life. *And God* said, "How long hast thou waited?" He said, "I have waited a day or part of a day." He said, "Nay, thou hast waited an hundred years. Look on thy food and thy drink; they are not corrupted; and look on thine ass: we would make thee a sign unto men: And look on the bones *of thine ass*, how we will raise them, then clothe them with flesh." And when this was shewn to him, he said, "I acknowledge that God hath power to do all things" (the *Koran*, Sura ii, 260: *The Cow*). The legend may have been suggested by the circuit which Nehemiah made around the ruined city (Neh. ii, 13).

P

Pacari Tampu (House of the Dawn), in Peruvian myth, a mythical cave out of which there appeared upon earth the four divine brothers who instituted the four cults of the Incas. The eldest climbed a mountain; from its summit he cast stones to the four points of the compass as an indication that all the land was his. But the youngest, who made up in cunning for what he lacked in prowess, succeeded in inveigling the elder into a cave which he sealed up with a great stone forever. Then he cast the second brother from the top of the mountain and changed him into a stone as he descended. The third brother fled in dismay and the youngest ruled over the earth.

Another and more official form of the myth asserts that there were three brothers, Pachamac, Virachoca and Manco Ccapac, and one sister, Mama Oullo Huacha, who became the bride of her brother Manco Ccapac. Their father was the sun, their mother the moon. To Manco Ccapac was given dominion over mankind. The others were entrusted with the regulation of the cosmos, Pachamac taking care of the land and Virachoca of the sea.

Pachamac (Earth Generator), in early Peruvian myth, the god of the earth (see above) and the ruler of the earthquake. In the time of Pizarro a great temple, now in ruins, was the centre of his worship,—standing in the valley of Rimac, near Lima. His voice was recognized in the muttering and rumbling of the earthquake, sounds that precipitated the ancient Peruvians to their knees. Like his brother Virachoca, the Peruvian Neptune, he was a god of fertility. From birth there had been a rivalry between the brothers, which ended in the triumph of Pachamac.

Pæan (Gr. *Paian, the Healer*), the son of Endymion, was originally the physician of the gods on Olympus. When Ares is wounded by Diomed and flies screaming up to heaven, Zeus commands Pæan to heal him:

> He said; and straight to Pæan gave command
> To heal the wound; with soothing anodynes
> He heal'd it quickly; soon as liquid milk
> Is curdled by the fig-tree's juice, and turns
> In whirling flakes, so soon was healed the wound.
> By Hebe bathed, and robed afresh, he sat
> In health and strength restored, by Saturn's son.
>
> HOMER: *Iliad*, v, 899. DERBY, trans.

Subsequently the name was used in the more general sense of a deliverer from any great evil and was thus applied to Apollo, and in the end came to mean a warlike song, or a song dedicated to Apollo. In this sense, also, it is used by Homer:

> All day they sought the favor of the God,
> The glorious pæans chanting and the praise
> Of Phœbus, he well pleased the strain received.
>
> *Ibid.*, xxii, 391.

Ovid, *Metamorphoses*, xv, mentions Pæon (*sic*) in reference to the sickness of Hippolytus. The following is Golding's translation:

> Had not Apollo's son imploid the aid
> Of his great art, I with the dead had staid.
> But when by potent herbs and Pæon's skill
> I was restored against stern Pluto's will,
> Lest I, if seen, might envie have procured,
> Me, friendly Cynthia in a cloud immured.

Spenser has a reference to wise Pæon, son of Apollo and "the lily-handed Liagore," who healed Marinell of the grievous wounds inflicted on him by Britomart. (*Faërie Queene*, iii, 4, 41.) See PEONA.

Paladin, from the Latin *Palatinus*, means strictly an attaché of a palace, a member of a royal household. The *Twelve Paladins* of Carlovingian romance, however, *i.e.*, the peers who served both at court and in the armies of Charlemagne, won for the name a distinct meaning as characterizing a knight of great prowess. Authorities vary as to what heroes constituted the famous dozen, but the following nine appear in all the enumerations: Roland (in Italian Orlando), favorite

nephew of Charlemagne; Oliver (Oliviero); Renauld (Rinaldo) of Montalban, cousin of Orlando; Namo, Duke of Bavaria; Solomon, king of Brittany; Archbishop Turpin; Astolpho of England; Ogier the Dane, Malagigi the Magician, and Ganelon (Gan) of Majence. The latter, like Judas, proved a traitor.

Palamedes, in later Greek myth, one of the heroes in the army before Troy. Though not mentioned by Homer he plays a prominent part in the post-Homeric traditions. It is generally agreed that he was the son of Nauplius, king of Eubœa, and was especially distinguished for quickness of wit and fertility of resource. He was said to have invented dice and instruments for weighing and measuring.

When Ulysses, feigning madness to avoid joining in the Trojan war, ploughed up the seashore and sowed it with salt, it was Palamedes who exposed the fraud by placing the infant Telemachus in front of the father's ploughshare. Ulysses never forgave Palamedes and eventually wrought his ruin, though the manner of his doing this is variously stated. The favorite account, which may be found in Ovid's *Metamorphoses*, makes Ulysses forge a letter from Priam thanking Palamedes for proffered assistance to the Trojan cause and begging his acceptance of a sum of money. By bribing the servants of Palamedes he caused a quantity of gold to be buried under his tent. The letter was intercepted and carried to Agamemnon; Palamedes was summoned to the royal presence. Here Ulysses appeared as his friend and craftily suggested that if no gold were found in his possession the charge would be disproved. The gold being found, Palamedes was stoned to death.

His brother Œax wrote an account of the execution upon an oar which he cast into the sea. It reached Nauplius, who took a terrible vengeance on the returning Greeks by raising deceptive fire-signals and stranding their ships among the breakers on his coasts.

Palamedes, or **Palomedes,** in Arthurian romance, the unsuccessful rival of Tristan for the love of Yseult of Cornwall. Sir Walter Scott thinks there is no truer picture of the human mind than the struggle between "the hatred of rivalship and the chivalrous dictates of knightly generosity which alternately sway both the warriors." Rusticien de Pise, who introduced Palamedes into his romance of *Meliadus*, says that this was a favorite character with King Henry III of England, who showed his appreciation by bestowing two castles upon the author. It probably suggested the Palamon of Boccaccio and Chaucer.

According to Rusticien, Palamedes, a Saracen knight, had been betrothed to Yseult before her marriage to King Mark. When he heard of that event he appeared at the court in Cornwall disguised as a minstrel and bearing a strangely fashioned harp. He refused to play on this until the king promised to grant him a boon. Spurred by curiosity Mark promised the minstrel anything he might desire. Sir Palamedes sang a lay in which he demanded Yseult, as the promised boon, nor could Mark refuse to keep faith. The lady, mounted on her horse, was led away. Tristram, who had been absent, returned to learn the news and hastened after the pair. They had just embarked when he reached the shore, but Tristram played upon his rote and the sounds so deeply affected Yseult that she induced Palamedes to return with her to land. Tristram seized the lady's horse by the bridle, and plunged into the forest, tauntingly informing his rival that "what he had got by the harp he had lost by the rote." Palamedes pursued; a combat was imminent, whose result must have been fatal to one or the other knight; but Yseult stepped between them, and, addressing Palamedes, said, "You tell me that you love me; you will not then deny me the request I am about to make?" "Lady," he replied, "I will perform your bidding." "Leave, then," said

she, "this contest, and repair to King Arthur's court, and salute Queen Guinevere from me; tell her that there are in the world but two ladies, herself and I, and two lovers, hers and mine; and come thou not in future in any place where I am." Palamedes sorrowfully withdrew.

Palamon and **Arcite,** joint heroes of an episode in Boccaccio's *Teseide* (1344), on which Chaucer founded *The Knight's Tale* in his *Canterbury Tales* (1388). They are ardent friends until their imprisonment in Athens by Duke Theseus, when both fall in love with Emilia, sister of Hippolyta, the duke's wife. Theseus advises them to put their rival claims to the ordeal of battle. Arcite triumphs, but, immediately after, his horse falls upon him with fatal effect. On his deathbed he is reconciled to Palamon, and hastens his betrothal to Emilia. The rivalry between these noble lovers may have been suggested by that of Palamedes (*q.v.*) and Tristan. Boccaccio borrowed largely from Statius, in whose *Thebaid* we find the first version of the plot.

The Knight's Tale is an abridged translation of a part of Boccaccio's *Teseide*, with considerable change in the plan, and important additions in the more imaginative portions of the story. It would seem that a longer poem on the same subject was originally composed by Chaucer as a separate work. As such, it is mentioned by him, among some of his other works, in the *Legende of Goode Women* (ll. 420, 1), under the title of "*Al the Love of Palamon and Arcite of Thebes*, thogh the storye ys knowen lyte"; and the last words seem to imply that it had not made itself very popular. It is not impossible that at first it was a mere translation of the *Teseide* of Boccaccio, and that its present form was given it when Chaucer determined to assign it the first place among his *Canterbury Tales*.

Richard Edwardes dramatized this tale in a play (1566) now lost. In Henslowe's *Diary* this or another lost play on the same subject is recorded as having been four times performed in 1594. Chaucer's story undoubtedly suggested *The Two Noble Kinsmen* (first printed 1634), a play to which Shakspear contributed; and it affected, if it did not supply, that part of the plot of *A Midsummer Night's Dream* which deals with the loves of Lysander and Helena, Demetrius and Hermia, in the kingdom of Duke Theseus.

Dryden in his *Fables* (1699) included a modernized version of Chaucer's story which he called *Palamon and Arcite.* Chaucer's spelling had made them Palamoun and Arcyte. "I prefer in our countryman," says Dryden, in his preface, "far above all his other stories, the noble poem of *Palamon and Arcite*, which is of the epic kind, and perhaps not much inferior to the *Ilias* or the *Æneis*: the story is more pleasing than either of them, the manners as perfect, the diction as poetical, the learning as deep and various, and the disposition full as artful."

Palamon and Arcite, the two central figures, are "good friends and good haters." Arcite is eminently a gentleman; quick, daring, and impulsive, he is yet always honorable, generous, and ready to forgive. His farewell to Emily is used both by Chaucer and Dryden to bring out plainly the noble character of the man. No such opportunity is given for making clear and distinct the character of Palamon, and, though he wins Emily at the last, he himself remains of secondary interest. He is, however, a true lover, and is only second to Arcite in the animation and interest with which he is depicted.

Palatine, The, in New England legend, a vessel which one stormy winter night in the eighteenth century was lured ashore by false lights placed among the rocks of Block Island by its treacherous inhabitants. After being pillaged it was fired and set adrift with passengers and crew. Ever since the spectre of a burning ship has made periodical visits to the island. The facts are that a vessel (name unknown), laden with 200 emigrants from the German Palatinate, many of them wealthy burghers,

set sail for New York in 1720. Through the greed of captain and crew the ship was run ashore at Block Island, where the emigrants were hurriedly landed, leaving their effects aboard. At flood tide the ship floated clear, put out to sea, and was never seen again. A dancing light of the St. Elmo order whose outlines vaguely suggest a burning ship is occasionally visible off the western coast of the island. The legend has been versified by Whittier in a ballad *The Palatine*. It suggested to R. H. Dana the plot of his poem *The Buccaneer*.

Pales, in early Roman myth, a divinity worshipped by shepherds and cattle tenders. Originally he was masculine, but as the later poets knew him only through his festival, the Palilea or Parilia, they lost sight of his sex and numbered him among the goddesses. The festival was celebrated on April 21 (the reputed anniversary of the founding of Rome by shepherds under Romulus and Remus) when the ancient pastoral rites were joined in by all the inhabitants.

> Pomona loves the orchard,
> And Liber loves the vine,
> And Pales loves the straw-built shed
> Warm with the breath of kine.
> MACAULAY: *Lays of Ancient Rome*.

Palici, in ancient Sicilian myth, twin spirits worshipped in the neighborhood of Mount Etna as benevolent deities and protectors of agriculture. The original legend made them sons of Zeus and of a mortal daughter of Hephæstus named Thalia, who, fearing the jealous wrath of Hera, hid herself in the earth, whereupon two hot sulphur springs burst out of the ground. (DIODORUS SICULUS xi, 89.) Later accounts identified them as the sons of Adranus, a native hero honored throughout Sicily. Solemn oaths were taken besides the springs which if false were punished by the blinding of the perjurer or his instantaneous death.

Palinurus, in Virgil's *Æneid*, v, the pilot of Æneas. Neptune selected him as the victim who must be sacrificed to ransom the Trojan fleet as it sailed out from Sicily. Somnus (sleep) overwhelmed him; his eyes closed despite himself and he fell overboard, carrying with him the helm. Neptune, mindful of his promise, kept the ship on her track without helm or pilot until Æneas discovered the mishap and took charge of the vessel.

In the introduction to Canto i of *Marmion* Sir Walter Scott compares William Pitt, who had recently died, to Palinurus:

> Oh, think how, to his latest day,
> When death just hovering claimed his prey,
> With Palinure's unaltered mood,
> Firm at his dangerous post he stood;
> Each call for needful rest repelled,
> With dying hand the rudder held,
> Till in his fall, with fateful sway,
> The steerage of the realm gave way.

Palladium, in classic myth, a name originally given to any image of Pallas, but more specifically applied to an ancient image of this goddess in Troy upon whose safety depended that of the city. Homer in the *Odyssey* describes how Ulysses and Diomed stole it and carried it to Greece. Virgil, however, in the *Æneid* contends that the image so stolen was a counterfeit and that Æneas brought the true palladium with him to Italy, where it was eventually placed in the Roman temple of Vesta.

Pallas, in Greek myth, a son of Pandion. He robbed his brother Ægius of the dominion of Attica, but was, together with his 50 gigantic sons, slain by the youthful Theseus, the son of Ægius. Another Pallas, mentioned by Virgil in the *Æneid*, was the son of Evander, an Arcadian prince, who ruled a city on the future site of Rome. With his father he joined the Trojan forces in their contest against Turnus. He was slain by Turnus, who delivered up the body to his comrades-in-arms, retaining for himself, however, a famous golden belt, engraved by Clonus. His death wrought in the brain of Æneas a mad lust for revenge similar to that which had aroused Achilles from his torpor when Patro-

clus was slain (Book x). When finally, at the end of Book xii, Æneas meets Turnus himself and ends by overthrowing him, the vanquished hero sues for his life:

Wrathful in arms, with rolling eyeballs, stood
Æneas, and his lifted arm withdrew;
And more and more now melts his wavering mood,
When lo, on Turnus' shoulder—known too true—
The luckless sword-belt flashed upon his view;
And bright with gold studs shone the glittering prey,
Which ruthless Turnus, when the youth he slew,
Stripped from the lifeless Pallas, as he lay,
And on his shoulders wore, in token of the day.

Then terribly Æneas' wrath upboils,
His fierce eyes fixt upon the sign of woe.
"Shalt *thou* go hence, and with the loved one's spoils?
'Tis Pallas—Pallas deals the deadly blow.
And claims this victim for his ghost below."
He spake, and mad with fury, as he said,
Drove the keen falchion through his prostrate foe.
The stalwart limbs grew stiff with cold and dead,
And, groaning, to the shades the scornful spirit fled.

These are the concluding lines of *The Æneid*, the version quoted being that of E. Fairfax Taylor.

Pallas, another name for Athena, sometimes used by itself, but oftener in conjunction with the elder name, *i.e.*, Pallas Athena.

Can tyrants but by tyrants conquered be,
And Freedom find no champion and no child,
Such as Columbia saw arise, when she
Sprang forth a Pallas, armed and undefiled?
BYRON.

After early girlhood comes the maturity of virgin womanhood, touched by meditation, but not yet by passion. This the Greek mythology symbolizes in Pallas Athena. She is the riper Artemis, passing beyond her early nymph-like years, and reaching the highest consummation that woman can attain alone. And so fascinating is this moment of serene self-pose, that the virgin Athena ranks in some respects at the head of all the goddesses. Beside her Artemis is undeveloped, while all the rest have passed in a manner out of themselves, have shared the being of others and the responsibilities of love or home. Of all conceptions of woman ever framed, Athena most combines strength and loveliness. She has no feeble aspect, no relation of dependence; her purity is the height of power. No compliment ever paid to woman was so high as that paid by the Greeks, when incarnating the highest wisdom in this maiden's form, and making this attribute only increase her virtue and her charms.—T. W. HIGGINSON: *The Greek Goddesses.*

Palmerin de Oliva (Span. *Palmer of the Olive Tree*), hero and title of a Spanish romance of chivalry, printed at Salamanca in 1511 and variously attributed to Francesco Vazquez and to the unnamed daughter of a carpenter in Burgos. Palmerin, illegitimate grandson of a Greek emperor of Constantinople, is abandoned by his mother on a mountain top among olives and palm trees (hence his name), is found by shepherds, grows up into a warrior whose doughty deeds against Saracen giants and enchanters give evidence of high birth and a noble spirit, is finally recognized by his mother in Constantinople and marries a daughter of the Emperor of Germany. The success of this romance led to seven sequels in which the name Palmerin was conferred upon heroes of divers nationalities. They are all cheap imitations of the Amadis romances, with the exception of the sixth in the series, *Palmerin of England.*

Palmerin of England (in the original Spanish, Palmerin de Inglaterra), the hero of a chivalric romance of that name attributed to Leon Hurtado, originally printed in Toledo (1547); translated into English by Anthony Munday (1580), and, in an abridgment, by Robert Southey (1807). The latter wrongly named the author as Francesco de Moraes, a Portuguese. The English Palmerin is a son of Don Duardo (Edward), king of England. He falls in love with Flerida, daughter of Palmerin de Oliva, whose feats of derring-do he emulates in a soberer fashion, insomuch that Cervantes, who burns *Palmerin de Oliva* in the holocaust of Don Quixote's library, spares *Palmerin of England.* He gives two reasons, "First, because it is a right good book in itself; and the other because the report is that a wise king of Portugal composed it. All

the adventures of the castle of Miraguarda are excellent, and managed with great skill; the discourses are clear, observing with much propriety the judgment and decorum of the speaker."

Palnatoki, a Danish hero, mentioned by Saxo Grammaticus in his *Historia Danica* (1185), who is interesting in folklore as an anticipator of William Tell's apple-cleaving feat. Saxo says he was a member of Harold Bluetooth's body guard, a brave man and a skilled archer, but vain and boastful, especially in his cups. Backbiters reported to the king how he had declared that he could hit the smallest apple placed a long way off on a pole. Thereupon Harold ordered that Palnatoki's son should be substituted for the pole and that the archer must at the first shot strike an apple off the head of his son, or forfeit his own. "Palnatoki," says the chronicler, "warned the boy urgently when he took his stand to await the coming of the hurtling arrow with calm ears and unbent head, lest, by a slight turn of his body, he should defeat the practised skill of the bowman; and, taking further counsel to prevent his fear, he turned away his face, lest he should be scared at the sight of the weapon. Then, taking three arrows from the quiver, he struck the mark given him with the first he fitted to the string. . . . But Palnatoki, when asked by the king why he had taken more arrows from the quiver, when it had been settled that he should only try the fortune of the bow *once*, made answer, 'That I might avenge on thee the swerving of the first by the points of the rest, lest perchance my innocence might have been punished, while your violence escaped scot-free.'" Saxo placed this occurrence in the year 950. Tell is reputed to have performed his feat in 1296.

Pamela, one of the heroines of Sidney's *Arcadia*: beloved by Musidorus.

Pan (Gr. το παν, the whole), in classic myth, the son of Hermes and Penelope and the god of flocks and pastures. Originally an Arcadian deity his worship spread over other parts of Greece, reaching Athens at the time of the battle of Marathon. (See PHEIDIPPIDES.) He is represented as grim and shaggy, with horns, puck-nose and goat's legs ending in cloven hoofs, sometimes dancing and sometimes playing upon the syrinx (*g.v.*), a reed instrument of his own invention. Like other gods infesting the forests he was dreaded by travellers, who frequently heard his bellowing voice and sometimes were startled by his unexpected apparition. Hence the word panic for a sudden and causeless fear. It was a current belief among the early Christians, based upon a story told by Plutarch (see Rabelais, ch. xxviii), that at the moment of the Crucifixion, a deep groan heard throughout the Grecian isles announced that "Great Pan is dead" and that all the gods of Olympus had fallen. On this story Mrs. Browning based her poem *Pan*. In another poem, *A Musical Instrument*, the same poet makes the legend of Pan and his pipes teach her favorite moral of the cruel isolation of poetical genius:

Yes, half a beast is the great god Pan
To laugh as he sits by the river,
Making a poet out of a man:
The true gods sigh for the cost and pain,
For the reed which grows never more again
As a reed with the reeds by the river.

Virgil in his *Georgics*, iii, 600, alludes to a fable, first told by Nicander, that Pan cajoled the Moon to his embraces by an offer of snowy fleeces of wool. Dryden thus translates the lines:

Twas thus with fleeces milky white (if we
May trust report) Pan, god of Arcady,
Did bribe thee, Cynthia; nor didst thou disdain
When called in woody shades, to cure a lover's pain.

The fancy may perhaps have been derived from white patches of moonlight seen in openings of the woods. Robert Browning, who elaborates the myth in *Pan and Luna*, prefers to believe that the Moon, too visible in a clear sky, sought to veil her

beauties in a fleecy cloud, craftily placed to delude her by Pan. Though he deviates from his original by turning into a snare Virgil's bait or bribe, he declines to invent an apology for her further conduct:

Ha, Virgil? Tell the rest, you! "To the deep
Of his domain, the wildwood, Pan forthwith
Called her; and so she followed"—in her sleep,
Surely?—"by no means spurning him." The myth
Explain who may—Let all else go, I keep
—As of a ruin just a monolith—
Thus much, one verse of five words, each a boon,
Arcadia, night, a cloud, Pan, and the moon.

Pandareos of Miletus, in classic myth, the husband of Harmothea, and father of Merope, Cleodora or Chelidonis, and Ædon. Having stolen from the temple of Zeus in Crete a golden dog, fashioned by Hephæstus and endowed with life, Pandareos and his wife were both turned into stones. Homer (*Odyssey*, xx, 66) says that two of his orphaned daughters Merope and Cleodora were brought up by Aphrodite, that Hera dowered them with beauty and wisdom, Artemis with lofty stature, and Athene with skill in handiwork. One day Aphrodite went to Olympus to implore Zeus that he would grant them happy marriages, but the Harpies took advantage of her absence to carry off the maidens and deliver them up to the Erinyes as servants. Thus was the father's crime avenged in his descendants. The other daughter, Ædon, married Zethus, king of Thebes, and became the mother of Italus. Jealous because her sister-in-law Niobe had six sons, she sought to slay the eldest of them, but by mistake killed her own. Zeus metamorphosed her into a nightingale who perpetually bewails her son Italus. A later legend, however, made Ædon the wife of Polytechnus (*q.v.*) and not of Zethus.

Pandarus, in classic legend, one of the Lycian allies of Priam in the Trojan war, an excellent archer, slain by Diomed, whose memory was honored by his fellow-citizens both in life and death. In modern literature he reappears as the uncle of Cressida and a go-between in her amours. This degradation began with Boccaccio in *Filostrato*, who calls the niece Griselda, and represents Pandaro as a depraved old dotard vicariously glutting a licentious imagination with the spectacle of satiated lust. It is in this mood that he hands over his niece to the frenzied appetite of Troilo. Chaucer in *Troilus and Cressida* (1382) partially redeems Pandarus by giving him humor, courtliness and worldly wisdom, and ascribing his amiable assiduity in his friend's behalf to the bond of "sworn brotherhood" that closely united Troilus and himself,—taking care the while that his affairs of the heart shall be kept a secret from the world. Shakspear's Pandarus follows Boccaccio rather than Chaucer, though the imitation may have been entirely unconscious. See PANDARUS in Vol. I.

Pandemonium (Gr. παν, all, and δαιμων, a demon), a name apparently coined by Milton for the metropolis of the infernal regions,—

the high capital
Of Satan and his peers.
Paradise Lost, i.

Pandora, in classic myth, the first woman, created by order of Zeus in a fit of spite against Prometheus because he had stolen fire from heaven for the use of man. How man had persisted all through the Golden Age without woman is not explained. We are told that Hephæstus fashioned her out of earth, Athena breathed into her the breath of life, Aphrodite gifted her with beauty, Hermes "with craft, and treacherous manners and a shameless mind," while the other gods contributed each a power that should be fatal (HESIOD, *Theogony* and *Works and Days*). Hence her name Pandora, the all-gifted, a name further justified, it might seem, by a box she bore which really contained every human ill. Prometheus was too wary to receive her,

but the more trustful Epinetheus, disregarding his brother's warnings, fell in love with her and made her his wife.

"Now aforetime," Hesiod continues, "the races of men were wont to live on the earth apart and free from ills, and without harsh labor and painful diseases, which have brought death on mortals; but the Woman having with her hands removed the great lid from the receptacle (wherein all the ills that flesh is heir to had been carefully hived), dispersed them; then contrived she baneful cares for men. Hope only remained in the box, but not, as was sometimes held, out of mercy to man." "The diseases and evils are inoperative," says Grote, "so long as they remain shut up in the cask. The same mischief-making which lets them out to their calamitous work takes care that Hope shall continue a powerless prisoner in the inside." A later version of the myth makes the box contain all the blessings necessary to man, but, being winged, all save Hope escaped when the lid was lifted. It is noteworthy that Genesis also connects the introduction of sin and death and "all our woe" with the advent of the first woman. This parallel was too obvious to escape Milton. In *Paradise Lost*, iv, he compares Eve to Pandora:

> More lovely than Pandora, whom the gods
> Endowed with all their gifts; and O, too like
> In sad event, when to the unwiser son
> Of Japhet, brought by Hermes, she ensnared
> Mankind with her fair looks, to be avenged
> On him who had stole Jove's authentic fire.

Longfellow has retold the classic myth in his dramatic poem, *The Masque of Pandora.*

> Look at mythology—that is, at man's earliest theories of the world. Man always comes first and alone into the world. Woman follows to bring a curse, in Greece, among the Hebrews, among the Minitarees. The very gods are unhappily married in the Aztec, as well as in the Greek, mythology. Men and women are made to thwart and to misunderstand each other, no less than each is made to be, and may be, the helpmeet of the other. But the way of evil is easy, and the way of good is steep and hard to climb. And so it happens, in the words of Rochefoucauld, that "there are excellent marriages, but there is scarce such a thing as a delightful marriage." St. Paul is of the same mind as the wise Duke: they speak the voice of humanity and of experience, not of stupid scorn and silly pessimism. Life is hard, and marriage is harder; we cannot mend the matter by effusive twaddle.—ANDREW LANG: *North American Review.*

Pandosto, in Robert Green's *Pandosto or the Triumph of Time* (1588), a king of Bohemia who becomes jealous of his wife, Bellaria, and orders his infant daughter to be cast upon a desert shore. The main part of the story concerns the loves of Dorastus and Fawnia, who correspond with the Florizel and Perdita of Shakspear. This novel is the obvious original of *The Winter's Tale.* Shakspear has given new names to all the characters and shifted the scenes of action. His jealous king rules over Sicily; his injured friend comes from Bohemia. Green's Bellaria really dies, while Shakspear's Hermione only seems to die. Pandosto unwittingly falls in love with Fawnia, his own daughter, and then, moved with desperate thoughts, and "to close up the comedie with a tragical stratageme," commits suicide.

Pankrates, in Lucian's *Wonder-Lover* (*Φιλοψευδής*, circa A.D. 150), a magician, whose story has been versified by Goethe in a ballad entitled *The Magician's Apprentice* (Ger. *Der Zauberlehrling*). The apprentice, called Eukrates by Lucian, turns a broom into a kobold by the secret incantation he has learned through eavesdropping, and employs it to fill a bathtub. As he has not learned the three words which restore the water carrier to its proper shape the bath is not only filled, but pail after pail is discharged until the house is flooded. The apprentice cuts the kobold in two with a sabre. There are now two kobolds, both pouring water into the house, until the apprentice flies to his master for assistance. The obvious moral is the danger of a half knowledge of anything.

Pantaleone or **Pantalone,** a stock character in the old Italian comedy

still with his valet Zacometo, surviving locally on the stage, especially in his birthplace, Venice. In England he has suffered a sea change into the Pantaloon of the pantomimes. Pantaleone is a thin old man who shuffles along in slippers. Hence Shakspear's allusion to him as personifying the penultimate stage in the story of man:

> The sixth age shifts
> Into the lean and slippered Pantaloon.

A plausible suggestion as to the etymology of the name derives it from *pianta-leone*, the war cry of the Venetian republic. Whenever a new island or other possession came into possession of the Venetians they signalized the victory by erecting their standard which bore the lions of St. Mark as its device,—in other words they planted the lion. Because of their boastings on this subject they were nicknamed the Lion-planters, which from Pianta-leone degenerated into Piantaleone. Cf. Bryon:

> In youth she was all glory—a new Tyre—
> Her very by-word sprang from victory,
> The "Planter of the Lion" which through fire
> And blood she bore o'er subject earth and sea.
>
> *Childe Harold.*

Another etymology is equally probable and it may be that each influenced the other and led to the general acceptance of a fusion of two local names, originally distinct. The name Pantaleon is Greek, signifying all lion. Herodotus mentions a king of Lydia so called. He was half-brother to Crœsus. One of the patron saints of Venice was St. Pantaleon, who divided honors with the more famous St. Mark. He was a native of Nicomedia in Bythynia, said to have been the favorite physician of the Emperor Diocletian, who condemned him to martyrdom when he discovered that he was a Christian.

As one of the chief performers in Italian comedies and pantomimes Pantaleon was dressed like a Venetian burgher in long loose trousers which served as both breeches and stockings. Evelyn mentions these as the germ of the more modern garment introduced by Charles II. This clumsy dress together with the slippers which were permitted later came finally to represent not a jolly young rogue but "a lean and slippered pantaloon."

Panthea, consort of Abradates (*q.v.*), king of Susa, and heroine of the first Greek love-story in prose, an episode in Xenophon's historical romance *The Cyropædia.*

Panthea is captured in one of Cyrus's victories over the Assyrians. The conqueror treats her with so much consideration that Abradates in gratitude deserts to his standard with about 1000 horse. When the next battle occurs Abradates, urged by his spouse to remember the gratitude due from both to Cyrus, rushes into the thickest of the fight and is slain in the very hour of victory. Next day Panthea recovers the body of her lord, and stabs herself to death over the loved remains. This is the first extant example of a prose love-story in European literature. It was greatly admired by the ancients. Plutarch in his essay against the doctrines of Epicurus asks "whether the actual enjoyments of love could be superior to the imaginative pleasure of reading the tale of Panthea as related by Xenophon."

Paolo, the lover of Francesca da Rimini. See Rimini.

Paphnutius the Hermit, hero and title of a religious drama by the nun Hrosvitha, written in Latin at the beginning of the tenth century.

Paphnutius makes up his mind to reclaim Thais, a celebrated courtesan who has established herself not far from his cell and proved the ruin of many souls. He introduces himself in the character of a somewhat aged debauchee and as soon as he is alone with her preaches a sermon that works a sudden conversion. She willingly follows the hermit to a convent, where she allows herself to be walled up in a cell, with only a simple opening through which light and air and food may reach her, and after three years of prayer and inces-

sant austerities she is called up to heaven.

Parasite, from the Greek *parasitos*, meaning literally a table companion, was a favorite figure in Greek and Latin comedy. Originally the name was given to the assistant of the Greek priests and carried no reproach with it until it was adopted in the Middle and New comedy of Greece, first by Alexis and then by Plautus and others, as a synonym for a sponger, a sycophant, a professional diner-out, who plays the flatterer or the buffoon at rich men's tables. For the sake of an invitation he would submit to any humiliation at the hands of host or guests. See PLUTARCH, *De Adulatore*, 23, and JUVENAL, v, 170.

Pardonere, The, in Chaucer's *Canterbury Tales* (1388), who tells the tale of *Death and the Rioters*, draws a portrait of himself in the prologue, which is full of vivacity, humor and unintentional self-satire. It may be compared with that of Fra Cipolla which drew down upon Boccaccio the censure of the Council of Trent. It does not appear that Chaucer had ever read the *Decameron*, but he was evidently familiar with many of its tales through oral accounts. (See GRISELDA.)

The Pardonere's tale runs as follows: Three "hasardours" or gamblers agree to hunt down Death and slay him. An old man informs them he has just left Death at the foot of a certain tree. They find there a treasure and agree to divide it equally. One of them goes to a neighboring village for meat and wine. The other two agree to kill him on his return and take his share. He on his side poisons the wine he fetches back. So all three find death at the foot of the tree, as promised by the old man, who, of course, was Death himself.

Chaucer seems to have found the tale in a fabliau, now lost, whose outline is preserved, not only here, but in the *Cento Novelle Antiche*, lxxxii (end of the 13th century). It came down to the compilers from a remote oriental source, for it may be found in the *Jataka* (vol. i. 246) or Book of Buddhist Birth-Stories. There it is told of some *pesanakacoras* (thieves who had a peculiar artifice in obtaining ransom for their prisoners, not unlike that of the modern Italian or Greek brigand). And just as Chaucer bids his readers to "ware them from avarice," so in the Buddhist story we find the proverb that "greed indeed is the root of destruction"; reminding us of our own familiar expression that "the love of money is the root of all evil."

In the Buddhist tale there were two robbers, of whom one stayed by the treasure, while the other took some rice to the village to have it cooked. Moved by avarice, he poisoned the rice, and returned with it to his comrade. "No sooner had he put the rice down than the other cut him in two with his sword, and threw his body into a tangled thicket. Then he ate the rice, and fell dead on the spot."

It was evidently from a Hindu source that Rudyard Kipling derives a kindred story which he tells in the *Second Jungle Book*, under the title *The King's Ankus*.

Here is the same quaint and powerfully effective use of the death element; the same fatal influence of treasure on those whom it touches; even the same coincidence of the double murders, by poison and by blow of weapon. To be sure, Chaucer's old man, with his little-understood wisdom, has in Kipling's story become the old White Cobra; but common traits still linger,—both have learned from life a bitter wisdom, both have outlived their vigor,—for the Cobra's poison gland was "thuu." The moral platitudes of the Pardoner are replaced by the naive reflections of Little Brother and Bagheera. Yet, with much superficial difference, the fundamental similarity of the two stories and their occasional parallelism in details are enough to arouse curiosity.—*Atlantic Monthly.*

Paribanou, a fairy in the *Arabian Nights* story of *Ahmed and Paribanou*. (See AHMED.) This is the spelling usually given in the translations; but rightly the name is the Peri (or Fairy) Banow. See PERI.

Paris figures in Homer's *Iliad* and *Odyssey* and in Virgil's *Æneid* as the abductor of Menelaus's wife Helen (and thus the primal cause of the

Trojan war) and as one of the defenders of Troy. According to classic myth he was the son of Priam and Hecuba. His mother dreamed before his birth that she had been delivered of a firebrand, and so exposed him as soon as born on Mount Ida, where he was rescued and brought up by a shepherd. He married Œnone and was living with her on Mount Ida when the goddesses Hera, Aphrodite and Athena, by order of Zeus, appealed to his decision as to which was entitled to the apple of Eris inscribed "to the most beautiful." Hera promised him the sovereignty of Asia, Athena fame in war, and Aphrodite the fairest of women for his wife. Paris gave the apple to Aphrodite, under whose protection he sailed to Sparta. He was hospitably received by King Menelaus, whose wife was the fairest of women, but betrayed his host by eloping with Helen. She had been courted by many suitors before she surrendered to Menelaus. These, spurred on by the disappointed divinities, Hera and Athena, resolved to avenge her abduction and joined forces in the siege of Troy. Paris was defeated in single combat by Menelaus, but was carried off by Aphrodite. Homer says he killed Achilles. Sophocles in *Philoctetes* adds that on the capture of Troy Paris was wounded by Philoctetes with one of the arrows of Hercules. Feeling that Œnone alone could cure him, for she knew many secret things, he sought his deserted wife. See ŒNONE.

Virgil (*Æneid*, ii, 601) does his best to whitewash Paris by placing the responsibility for his conduct on the immortal gods.

Homer is less lenient. He punishes Paris by making him the object of general reprobation by his own countrymen (*Iliad*, iii, 453). Even Hector, his brother, addresses him in this contemptuous fashion after he has shirked a hand to hand contest with Menelaus:

Thou wretched Paris, though in form so fair,
Thou slave of woman, manhood's counterfeit!
Would thou hadst ne'er been born, or died at least
Unwedded; so 'twere better far for all,
Than thus to live a scandal and reproach.
Well may the long-hair'd Greeks triumphant boast,
Who think thee, from thine outward show, a chief
Among our warriors; but thou hast in truth
Nor strength of mind, nor courage in the fight.
How was't that such as thou could e'er induce
A noble band, in ocean-going ships
To cross the main, with men of other lands
Mixing in amity, and bearing thence
A woman, fair of face, by marriage ties
Bound to a race of warriors; to thy sire,
Thy state, thy people, cause of endless grief,
Of triumph to thy foes, contempt to thee!
Iliad, iii, 43. DERBY, trans.

Parnassus, a range of mountains in Northern Greece extending southeast through Doris and Phocis and terminating at the Gulf of Corinth between Cirrha and Anticyra. In poetry and myth the name is usually restricted to the loftiest part of the range, a few miles north of Delphi. As it consists of two peaks classic authors frequently speak of it as double-headed. They fabled that it was one of the chief seats of Apollo and the Muses and the inspiring source of poetry and song. According to Lucan the mount was sacred to Bacchus as well as to Apollo (*Pharsalia*, v, 72). Dante at the beginning of his *Paradiso* (i, 16) invokes both peaks, though one had sufficed for other portions of the poem.

Parthenia, in Sir Philip Sidney's *Arcadia*, the mistress of Argalus.

Parthenope, in classic myth, one of the three Sirens. She fell in love with Ulysses, but failing to win any return, threw herself into the sea and was cast up on the shore where Naples afterwards stood. The city was originally called by her name.

Partholan, in Irish myth, the first man to land in Ireland. With him came his queen Dalny and many companions of both sexes. They found the country infested with savage and misshapen monsters, the Fomorians, whom they drove out of their haunts, and who were later exterminated by the Danaans. Partholan died after a peaceful and

prosperous reign. His descendants, the Partholians, were all with a single exception swept away in one week by a pestilence. That exception was Tuan (*q.v.*). Cæsar tells how the Celts boasted of their descent from the God of the Dead in the mystic land of the West.

Partlet, or **Pertilote, Dame,** the favorite spouse of Chanticleer in Chaucer's *The Nonne Prieste's Tale,* and in Dryden's refacimento of Chaucer in his *Fables.* Also the name of the hen in the mediæval epic *Reynard the Fox.*

This gentle cock had in his gouvernance
Seven hens for to do all his pleasaunce,
Of which the fairest colored on her throat
Was cleped fayre damysel Pertilote.
The Nonne Prieste's Tale.

Leontes. Thou dotard! Thou are woman-tired: unroosted
By thy dame Partlet here.
SHAKSPEAR: *The Winter's Tale,* II, iii, 75.

Parzival, hero and title of a German epic (composed between 1204 and 1215) by Wolfram von Eschenbach, usually considered the greatest of all the romances of the San Greal (*q.v.*). Its fame has been enhanced in modern times by Wagner's acceptance of it as the basis of his opera *Parsifal* (1882). Wolfram himself was in some degree influenced by Chrétien de Troyes's *Conte del Graal,* written probably a half century earlier, while Chrétien, in turn, adapted and Christianized various legends which had come to Europe through the Aryan migrations from Asia. Or not impossibly he utilized earlier French poems and romances (now lost) which had been based on those legends.

As to the meaning of the name Parzifal, or Parsifal, Wagner endorses the theory of Görres, who derives it from the Arabic Parsch-Fal, *i.e.,* the pure or guileless fool.

Parzival is the posthumous son of Gamuret, Duke of Anjou, by his second wife, Herzeloide, a sister of King Amfortas, guardian of the San Greal. Gamuret's first wife, the Moorish queen Belacane, had presented him with a son, Feirifiz, who eventually became king of India. Parzival himself was brought up by Herzeloide in a secluded forest, in all the innocence of ignorance. While still a boy his pulses are stirred and his curiosity awakened at sight of some stray knights riding through the forest. Learning that they belong to the court of King Arthur he yearns to follow them. His mother finally consents, but puts on him a fool's cap and bells. An old knight Gurnemanz does what he can to teach him courtly manners and dismisses him with the caution to restrain his tongue from unnecessary questions. He becomes a knight of the Round Table, but loses neither his innocence nor his ignorance. Riding out in search of adventures he rescues Queen Condwiramur from an oppressor, marries her and becomes king of Brobarz.

Leaving her to pay a visit to his mother (little knowing that she was dead of a broken heart) he arrives at a mysterious lake and is directed by a fisherman (see PÊCHEUR, ROI) richly dressed but evidently suffering from some serious ailment, to the castle of the San Greal on Mont Salvagge. Arriving there it turns out that the fisherman is King Amfortas (Parzival's uncle), the keeper of the Greal, who has been grievously wounded, and who can be cured only when a guileless fool, seated beside him at a banquet, asks him the origin of his wound. The banquet occurs, splendid ceremonies dazzle the youth's eyes, the mystic San Greal is borne solemnly into the hall, but he remembers too literally Gurnemanz's warning against idle questionings. Thus for the nonce he forfeits his splendid destiny as the successor to Amfortas, is dismissed in disgrace from the castle, wanders back to King Arthur's court and eventually is banished also from the Round Table.

He now loses all faith in God and man, but never his sense of duty. Struggling against different forms of temptation to which he never succumbs he regains at last his faith in God and his love of his fellowman,

and is restored to the Round Table. Cundrie, a witch (see Kundry), who had already explained to him his failure at Mont Salvagge, reappears at King Arthur's court and announces that he is now qualified to fulfil his mission. He finds his way to the Castle, is welcomed again to the banquet of the San Greal, asks the requisite questions, and,—Amfortas being cured of his wound—he succeeds him as king of Mont Salvagge and keeper of the Greal relics. These include not only the mystic vessel, but the lance of Longinus which had wounded Amfortas for his sin of unchastity. Parzival names his own son Loherangrin as his successor. He welcomes to the castle his half-brother Fierifiz, converts and baptizes him, and rejoices when he marries Parzival's maternal aunt, Urepanse-de-Joie. The newly married pair set out for India, where a son is born to them,—the famous Prester John, and it is hinted that the San Greal eventually found its way to India.

Parzival is also an important character in *Titurel*, a German Grail romance which was begun by Wolfram von Eschenbach and finished half a century later by Albrecht von Scharfenberg. Albrecht develops Wolfram's hint. He makes Parzival remove the San Greal from the degenerate West to the more worthy East. Taking his family and his companions with him, he embarks at Marseilles, journeys to Fierifiz's court in India and would have entrusted the sacred relics to that king's son, now ruling a neighboring country, but that the cup manifests its desire that he himself should assume the name and dignity of Prester John. He does so and by the prayers of himself and his comrades the castle of Mont Salvagge is miraculously transferred to India. On Parzival's death Fierifiz's son again becomes Prester John, and assumes, in addition, the guardianship of the Greal.

Pasiphæ, in classic myth, daughter of Helios and Perseis, sister of Æetes and Circe, and wife of Minos. She fell in love with the white bull presented by Poseidon to Minos, and thereby became the mother of the Minotaur.

Pasquin (It. *Pasquino*), the name given to a mutilated antique statue standing in the Piazza Pasquino, Rome, at an angle of the Palazzo Orsini, which is variously supposed to have been originally intended for Hercules or Alexander or Menelaus. This fragment was dug up in 1503 near one of the entrances of the ancient amphitheatre of Alexander Severus. The tradition which explains its modern name is first mentioned by Castelvetro in 1553 in his critique of a canzone by Annibal Caro. Maestro Pasquino, the story runs, was a fashionable Roman tailor who flourished at the end of the fifteenth century. His shop was frequented by prelates, courtiers and other personages, who met there to exchange the gossip and scandal of the day. Pasquino was a wag himself, and his epigrams upon men and affairs were so widely repeated that in time he was credited with every current bit of witty malice, insomuch that if anyone wished to say a hard thing of another he did it under cover of the person of Master Pasquin, pretending he had heard it said at his shop. In time the tailor died and it happened that, in improving the street, the broken statue was unearthed and set up by the side of the shop, and people said humorously that Master Pasquin had come back. Finally the custom arose of hanging placards on the statue, and as it had been allowed the tailor to say what he chose, so by means of the statue anyone might publish what he would not have ventured to speak. These came to be known as pasquinades. Even before Luther had made himself feared in Rome, Pasquin was already well known as the satirist of the church, and the substitute for a free press under the papal government. He could not be silenced. "Great sums," said he one day, in an epigram addressed to

Paul III, who was pope from 1534 to 1549, "great sums were formerly given to poets for singing; how much will you give me, O Paul, to be silent?"

Adrian VI, we are told, was withheld from burning the statue by the suggestion that its ashes would turn into frogs, "which would croak louder than Pasquin had done."

In time other statues, in other parts of Rome, imitated him by breaking out into written speech. There was Marforio, for example, a gigantic torso on the Capitoline Hill which had been found in the sixteenth century in the forum of Mars, whence some would derive its name. Marforio had originally been a river god. He rarely took the initiative, but served as an interlocutor to Pasquino, a stimulus to renewed epigram and invective. Dialogues were carried on between the two. Sometimes a third party joined in the conversation, the so-called Facchino or Porter of the Palazzo Piombino. Sprenger in his *Roma Nova* (1660) tells us that Pasquino was the spokesman of the nobles, Marforio of the *bourgeoisie*, and the Facchino of the proletariat. These examples grew contagious. The Abate Luigi at the Palazzo Valle, the Baboon who gave his name to the Via Babuino, and the marble effigy of Scanderbeg, perched on the house he at one time occupied in Rome, all joined in the conversation at staccato intervals.

But Pasquin remained the great protagonist of the pasquinade. In 1544 a collection of his epigrams and lampoons was published under the title *Pasquilorum, tomi duo*, which served to extend his reputation throughout Europe. His image was put to strange uses. On public festivals it would be decorated with paint or clad in representative garb. He figured as Neptune, or Fate, or Apollo, or Bacchus. In the year 1515, memorable as that of the descent of Francis I into Italy, he became Orpheus and carried a lyre and wore a plectus. Marforio greeted him with a Latin distich, which runs thus in English:

"In the midst of war and slaughter, and the sound of trumpets, you sing and strike your lyre. Well do you understand the temper of your lord." See also W. W. Story, *Roba di Roma;* Walsh, *Handy-book of Literary Curiosities*, p. 874.

Patelin, Lawyer (Fr. *L'Avocat Patelin*), titular hero of the first regular comedy in France (14th century), a smooth, subtle, knavish attorney.

Guillaume, a draper, angered by repeated robberies, seeks to make an example of his shepherd Agnelet, who has stolen 26 sheep. At the trial he finds that Agnelet is defended by Patelin, who has stolen from him 6 ells of cloth. His wits running on both losses, he gets verbally tangled up between his sheep and his cloth and is continually brought to book by the judge in a phrase that has become proverbial, *Revenons à nos moutons*, "Let us return to our sheep."

Patrise, Sir, in Arthurian romance, an Irish knight who attended Queen Guinevere's banquet to the Greal seekers, and ate by misadventure of a poisoned apple, intended for Gawain by his enemy Sir Pinel le Savage. Guinevere fell under suspicion. Sir Mador de la Porte, cousin to the victim, openly accused her and challenged any champion she might select. Lancelot being absent and estranged from her she chooses Sir Bors, but Lancelot appears in disguise and defeats the challenger. Shortly afterwards either Nimue or Vivien, coming to the court of King Arthur, cleared up the mystery by her magic arts; Pinel fled for his life, and Mador acknowledged his error.

Then was it openly known that Sir Pinel empoisoned the apples at the feast to that intent to have destroyed Sir Gawain, by cause Sir Gawain and his brethren destroyed Sir Lamoris de Galis, to the which Sir Pinel was cousin unto. Then was Sir Patrise buried in the church of Westminster in a tomb, and thereupon was written: "Here lieth Sir Patrise of Ireland, slain by Sir Pinel le Savage, that empoisoned apples to have slain Sir Gawain, and by misfortune Sir Patrise ate one of those apples and then suddenly he burst."—Malory: *Morte d'Arthur*, xviii, 1.

Patroclus, in Greek myth, the bosom friend of Achilles, whose armor he borrowed when the latter was sulking in his tent. In the ensuing conflict he was slain by Hector (*Iliad*, xvi), whereupon Achilles, in mingled wrath and grief, resumed the conflict with the Trojans.

Pêcheur, Roi (Fr. *Fisher King or King Fisherman*, known also as the Maimed King), in the San Greal cycle of romances, the sobriquet of one of the guardians of the Holy Grail, miraculously wounded as a punishment for misconduct, who could be relieved from a living death only through the aid of a sinless youth. As a rule the youth knew nothing of his mission, whence many complications arose. As a rule, also, the wound had been inflicted by a weapon, generally the lance of Longinus (*q.v.*), which formed a part of the relics of the Holy Grail. Sometimes its cure was effected by the weapon that had inflicted it, a detail borrowed apparently from the Pelian Spear (*q.v.*) of pagan antiquity.

There is reason to believe that the name Pêcheur (fisherman) was a popular misconception for Pécheur (sinner), the more obviously appropriate term. In written French of to-day there is only the difference of an accent between the words, in the lax orthography of the middle ages no difference would be recognized. At all events in spoken language the two were and are still practically identical. The change to Pêcheur was facilitated by analogy with the fishermen of Galilee, and by the mystic properties that Christian tradition attributed to the Greek word ἰχθύς, whose initials form an anagram for a phrase signifying Jesus Christ, Son of God, Saviour.

From this multiplicity of kinships, classical and mediæval, pagan and Christian, Aryan and Semitic, much confusion has arisen as to the story and the very identity of the Roi Pêcheur. The great name of Wolfram von Eschenbach in the 13th century, the greater name of Wagner in the 19th—respectively in the epic of *Parzeval* and the opera of *Parsifal*, have, in the modern mind, identified the Fisher King with Amfortas (*q.v.*). Nor was this identification a novelty even with Wolfram. As a novelty, however, it had been introduced some short period before the writing of his *Parzival*,—exactly when, it is impossible to say, as many of the San Greal romances survive only in their titles.

In the 12th century *Conte del Graal* of Chrétien de Troyes, Perceval, a knight errant in search of adventures, comes upon two fishermen who direct him to a neighboring castle where he will receive bed and board. There he finds an old man stretched upon a couch who gives him a sword and a bleeding lance. At supper a damsel enters bearing the Holy Grail. Next morning he awakes to find the castle deserted. Outside its gates a weeping damsel explains that the fisherman who had directed him to the castle was none other than the old man who had presented him with sword and lance. Long ago he had been wounded through both legs, which barred him from all form of exercise save fishing. Hence he was called Le Roi Pêcheur. Had Perceval inquired the meaning of all he had seen the king would have been cured. Chrétien left his story unfinished. Thirteenth century sequels took it up and explained that the Roi Pêcheur was Perceval's uncle, Amfortas. The youth returns, asks the necessary questions, the king's wound is cured, and Perceval becomes his heir.

In the *Grand St. Graal*, an early 13th century romance, Alain, a grandson of Joseph of Arimathea, and guardian of the Grail, is called the Rich Fisher because once he had caught a great fish and fed an entire company therewith. The title descends to successive keepers of the Grail. Alain had enshrined this cup in the Castle of Corbenic. Pelles, one of his descendants, for contumaciously reposing in the chamber that contained it, was wounded in both thighs and was ever after known as the Maimed King. In the *Quête*

del San Graal, a later 13th century romance, the name of the Maimed King becomes Peleur. But his literary descent from Peleus, father of Achilles, is evidenced by the fact that Galahad, who here supplants Perceval, heals him with blood scraped from the Grail lance, which had inflicted the wound. In Robert de Borrons's romance, *Joseph of Arimathea* (*q.v.*), Brons, the brother-in-law of Joseph and his successor as keeper of the Grail, catches a fish by means of which sinners are detected and is known as the Rich Fisher. Here we have the earliest recognition of any connection, and that but a cursory one, between Pêcheur and Pécheur.

Wagner's genius selects from all the old legends whatever is available for his purpose and synthesizes the result into a new and brilliant whole that has stamped itself forever upon musical and poetical literature. His Fisher King is Amfortas, who has sinned with the witch Kundry and is punished by a wound from the sacred lance. The weapon passes into the keeping of the evil magician Klingsor. Amfortas, left suffering bodily pangs that nothing can heal save the weapon that caused them, is tortured also in soul by shame and remorse. In vain his knights scour the world for medicines. In vain Kundry, anxious now to repair the wrong she has done, penetrates the deeps of Arabia for secret balsams. In vain is Amfortas taken in his litter to bathe in the sacred lake. One hope only remains. On the Grail chalice there appears overnight this legend,

> By pity enlightened, a guileless fool,
> Wait for him—my chosen tool.

The fool must ask Amfortas the cause of his wound. Then it will be healed and the fool will succeed to the kingship. Parsifal arrives. Gurnemanz, a wise old knight, sees in him the promised rescuer and brings him to the annual Grail banquet on Good Friday. The knights in solemn procession file into the hall. Another solemn procession bears Amfortas in a litter. It is his duty to uncover the Grail, whose contents rejuvenate the knights for the coming year. But he too is rejuvenated; his agony is only prolonged, fain would he be relieved from this duty. The voice of Titurèl, however, urges him on; finally he uncovers the Grail. Parsifal remains dumb and dazed. With an impatient jibe at his folly Gurnemanz thrusts him out into the night. He is beguiled into the magician's enchanted palace, where Klingsor orders the reluctant Kundry to tempt him into sin. Maddened by her failure, Klingsor hurls the sacred lance at Parsifal, who makes the sign of the cross. The lance remains suspended in air, the youth captures it, and the castle disappears. Conscious now of his mission, enlightened as to his former failure, he finds his way to another Grail banquet, asks the necessary questions, touches the wounds of Amfortas with the sacred spear, and straightway they are healed.

Pedauque, Queen (Fr. *La Reine Pédauque*, a corruption of the Latin *Regina pede aucæ*), one of the names of Bertha of the Big-foot, or goose's foot. See BERTHA, and GOOSE, MOTHER.

> Elles étaient largement patées comme tout les oies, et comme jadis à Toulouse le portait la reine Pédauque.—RABELAIS.

Peeping Tom, in a local tradition of Coventry, England, (forming a later addition to the mediæval myth of Lady Godiva) was a tailor at the time that lady took her famous ride naked through the streets of the city. Peeping Tom is all myth. Lady Godiva (see in Vol. I) was a real character, wife of Leofric, Earl of Mercia and Lord of Coventry. It is historically true that through the efforts of Godiva Leofric's vassals did receive some sort of manumission from servile tenure. Legend, building on history, asserts that she released the town folk of Coventry from heavy taxation imposed by her husband by riding through the town

clothed only in her long hair, having previously issued a proclamation that all doors and windows should be closed, and the streets be left deserted so that she might ride unseen. In St. Michael's Church a stained glass window commemorates this legendary event and in a niche is an effigy of Peeping Tom, who was struck blind as he peeped out upon her from behind his shutters. Tennyson tells the story thus:

Then she rode forth, clothed on with chastity;
* * * * *
And one low churl, compact of thankless earth,
The fatal by-word of all years to come,
Boring a little auger hole in fear,
Peeped, but his eyes before they had their will
Were shrivelled into darkness in his head,
And dropt before him. So the Powers who wait
On noble deeds cancel a sense misused.
Lady Godiva. A Tale of Coventry.

An analogous legend in France is that of Andret, while classical precedents are furnished by Actæon and Pentheus. See also WALSH, *Curiosities of Popular Customs*, p. 471.

Effigies of Peeping Tom are countless here,—in stone, in wood, in delft, in porcelain, in wax; while the very schoolboys are eternally testing new jack-knives upon grotesque imitations of the repulsive thing. The thing leers at you from niches above ancient buildings; seems to crane its lecherous head from the cornices of new and old hotels; shows its horse-like teeth from among shop-window trifles, and haunts and pursues you until you are startled to see its lineaments reproduced in the faces of tramps and beldames in shadowy quarters of the musty old town. Truly the Peeping Tom you will find everywhere in Coventry is a dreadful travesty upon the human form and face. They have put his trunk and chest in armor. He is made a man of arms as well as shears, with a military cocked hat decked with a huge rosette. His face is wide, square and white. The eyes are Brobdignagian in size and possess a leer both sanctimonious and repulsively suggestive. His bearded chin looks like the mirage of a savage flame. And the mouth as wide as a cow's, discloses a ghastly row of gravestone teeth.—*Edward L. Wakeman* in a letter from Coventry to *New York Sun*, October 18, 1891.

Pegasus, in classic myth, a winged steed, so called because, according to Hesiod (*Theogony*, 281), he was born of the springs (*pegæ*) of ocean. Begotten by Poseidon, he sprang from the bleeding trunk of Medusa when her head was cut off by Perseus, and soaring into the air found his first resting place at the acropolis of Corinth. Here Bellerophon captured him and tamed him (PINDAR, *Olympia*, xiii, 63), using him thereafter in all his exploits, including the conquest of the Chimæra and the Amazons. When, however, he sought to mount to the sky, Pegasus threw him, and continuing his course, arrived on Mount Olympus, where he served Zeus by fetching him the thunder and the lightning. Pausanias (ii, 31; ix, 31) says that where he struck the earth, Hippocrene, the fountain of the Muses, sprang up. Hence perhaps the modern representation of Pegasus as the steed of poets, which dates no further back than Bojardo in the *Orlando Innamorato*. The idea that Perseus was mounted on Pegasus when he rescued Andromeda results from his being popularly confused with Ariosto's Rogero, who, mounted on the hippogriff, rescued Angelica from a sea-monster.

Peleus, king of the Myrmidons, son of Accus and father of Achilles by the sea-nymph Thetis. His first wife was Antigone, daughter of Eurytion. Peleus accidentally slew the latter with his fateful spear, which he subsequently presented to Achilles,—his son by his second marriage to Thetis. According to a late tradition, unknown to Homer, Thetis forsook her husband, because his presence hindered her from making her son immortal.

Pelian Spear, an alternative name for the spear of Achilles, which had been given him by his father, Peleus. When Achilles in single combat wounded Telephus, king of Mysia, an oracle declared the hurt could never be healed save by that which had inflicted it. Ulyssus scraped rust from the spear, made it up into a plaster, and cured the sufferer. See PELLES.

Such was the cure the Arcadian hero found,—
The Pelian spear that wounded, made him sound.
OVID: *Remedy of Love.*

Whose smile and frown, like to Achilles' spear,
Is able with the change to kill and cure.
SHAKSPEAR: *II Henry VI*, v, i.

Werenfels in his *Dissertation on Superstitions* p. 8 writes: "If the superstitious person be wounded by any chance, he applies the salve, not to the wound, but what is more effectual to the weapon by which he received it. By a new kind of art he will transplant his disease like a scion, and graft it into what tree he pleases. The fever he will not drive away by medicines, but what is a more certain remedy having pared his nails, and tied them to a crayfish, he will turn his back, and as Deucalion did the stones from which a new progeny of men arose, throw them behind him into the next river." William Foster in a treatise *Hoplo-Crisma Spongus or a Sponge to wipe away the Weapon Salve* (1631) argued that this alleged remedy was magical, unlawful, and, what was more to the point, useless.

Pelias and **Neleus,** in Greek myth, twin brothers born to Tyro, a maiden of Thessaly, as the result of an intrigue with the god Poseidon. At birth they were exposed by the mother and reared by a countryman. Tyro subsequently married Cretheus, king of Iolcus. When the twins discovered their parentage they seized the throne of Iolcus. Then Pelias banished Nelius and became sole ruler. He promised, however, to abdicate in favor of Jason if that son of Cretheus would fetch the Golden Fleece from Colchis. This was the origin of the expedition of the Argonauts.

Jason, returning with Medea, found Pelias unwilling to keep his word. The daughters of Pelias were not kindly disposed towards the stranger woman. They did their best to extinguish the waning love of Jason. Medea determined at one blow to rid herself of Pelias, to punish his daughters, and to reconquer Jason's love. She had the power of restoring youth to the aged by means of a magic bath. She persuaded her new nieces to try her method upon their father, with the result that he died in agony, and they stood guilty of a hideous murder. As to Jason, she had ruined him,—indifference now turned to hatred. A lost play of Euripides was entitled *The Daughters of Pelias* (B.C. 455).

Pelican, a clumsy, gluttonous, fish eating water bird, which has been transformed by legend into a symbol of Christianity. It is characterized by a huge dilatable pouch, supported by the two flexible bony arches in the lower mandible. The mother feeds her young by pushing their bills into this pouch. The appearance of their red bills on her snowy breast apparently gave rise to the fable that she feeds her young on her own blood. In Egypt the vulture is somehow credited with this philoprogenitive phenomenon, a fact that has doubtless influenced the heraldic representations of the pelican, which closely resemble the vulture. A further extension of the legend is recorded by Du Bartas, who says that though the father bird be an unnatural parent,

The other, kindly, for her tender brood
Tears her own bowels, trilleth out her blood,
To heal her young, and in a wondrous sort,
Unto her children doth her life transport:
For finding them by some fell serpent slain
She rends her breast, and doth upon them rain
Her vital humor; whence recovering heat,
They by her death another life do get.

St. Hieronymus quotes the story of the pelican restoring her young, after they have been destroyed by serpents, as an illustration of the destruction of man by the Old Serpent and his salvation by the blood of Christ.

Then said the pelican
When my brats be slain,
With my blood I them revive.
Scripture doth record
The same did Our Lord
And rose from death to life.
SKELTON: *Armory of Birds.*

Pelles, King, in Arthurian romance, the father of Elaine (*q.v.*) and grandfather of Galahad. Some of the San Greal legends make him a cousin of Joseph of Arimathea, and a few identify him with the Roi Pêcheur. These few represent him as a guardian of the Holy Grail in his castle of Corbonec. He was permitted within the sacred chamber, but because he once attempted to sleep therein he received a wound from the lance of Longinus. Galahad, or, some say, Parzival cured him by anointing him with a compost made of blood scraped from the lance. Evidently this is a Christian recrudescence of the pagan myth of the Pelian Spear (*q.v.*).

Pelops, Greek myth, son of Tantalus, king of Phrygia. His father, at a great banquet of the gods, caused him to be cut to pieces, boiled and served up as one of the courses. The divinities were not to be deceived and refused to partake of the dish,—all save Demeter, who, being absorbed in grief for the loss of her daughter, eat the shoulder. When Zeus ordered Hermes to restore the dead to life an ivory shoulder supplied the missing one. Hence the notion that his descendants all had one shoulder as white as ivory. Pindar rejects the story, preferring the version that Pelops was carried off by Poseidon, as Ganymede was taken by the eagle to Olympus. Pelops later went to Elis, where King Œnamus had announced that he would give his daughter, Hippodamia, to any one who could vanquish him in a chariot-race. If the candidate failed he should suffer death. Œnamus believed his horses the swiftest in the world. He wished to discourage suitors for his daughter, as an oracle had declared that he would be slain by his son-in-law. Pelops bribed Myrtilos, the king's charioteer, to loosen the wheels of the royal chariot. Œnamus was slain in the resulting accident and Pelops married his daughter, but he fell under the dying curse of Myrtilos, whom he had ungratefully drowned in the sea. This curse was wrought out in the misfortunes of his sons, Chrysippus, Atreus and Thyestes, and their descendants. Chrysippus, as his father's favorite, excited the jealousy of his brothers, who with the connivance of Hippodamia, murdered him and threw his body into a well. Suspecting his sons of the murder, Pelops banished them from the country. After his death Pelops was honored at Olympia above all other heroes. His name was so famous that it was constantly used by the poets in connection with his descendants, the Pelopides, and the places they inhabited, as for instance the Peloponnesus. His name does not appear in Homer.

> Sometime let gorgeous Tragedy
> In sceptred pall come sweeping by,
> Presenting Thebes or Pelops' line
> Or the tale of Troy divine.
> MILTON: *Il Penseroso*, 96.

Penates, in Roman myth, the household gods, two in number, who looked after the welfare and prosperity of the family. The hearth of the house was their altar, where offerings were made jointly to themselves and to the Lar (see LARES). There were, also, Penates belonging to the state, whose temples were originally in the quarter Velia, where their statues stood below those of the Dioscuri, but later these were enshrined in the temple of Vesta.

Penelope, in classic myth, daughter of Icarius and Peribœa of Sparta and spouse of Odysseus. Her only son Telemachus was an infant when Odysseus sailed for Troy. Homer in the *Odyssey* affirms that during his twenty years' absence she was faithful to her husband, though towards the end she was beleaguered by suitors. Day by day she put them off on the plea that she must finish a web or a robe she was working for her father-in-law Laertes. Every night she undid the work of the day. Hence the proverbial phrase, "Penelope's web," for work undone as soon as done. The trick served for three years, then it was betrayed by one of her attendants.

The work she plied; but, studious of delay,
By night reversed the labors of the day.
While thrice the sun his annual journey made,
The conscious lamp the midnight fraud survey'd;
Unheard, unseen, three years her arts prevail:
The fourth, her maid unfolds the amazing tale.
We saw as unperceived we took our stand,
The backward labors of her faithless hand.
HOMER: *Odyssey*, xxiv. POPE, trans.

Penelope was forced to consent to the terms named by the suitors and backed by her family, that she would marry whomever, with the bow of Odysseus, could speed an arrow through a given number of axe-eyes placed in succession. A stranger disguised as a beggar was the only one who succeeded. This proved to be Odysseus himself, who straightway slew one suitor after another with his remaining shafts.

Herodotus (ii, 145) tells a very different story,—that she was seduced by Hermes and repudiated on his return by Ulysses. A more abhorrent tale told in later times made her unfaithful with all the suitors so that she had as offspring the infant appropriately named Pan.

Penelope does not interest us in an equal degree with her husband. She is chaste and prudent; but as Ulysses scruples not to accept the favors of Calypso and Circe, so she evidently goes considerable lengths in the way of coquetry with her suitors. Antinoüs declares in public that she had made promises to every one of them, and had sent messages to them; she undoubtedly wishes earnestly for her husband's return, and seems sincere in her dislike of the prospect of a second marriage; nevertheless, she is not insensible to the charm of being admired and courted, and does not appear very seriously angry at the boldness of Antinoüs and others, to which, it should seem, she might have put a stop by removing to her father's house, as Telemachus repeatedly hints she ought to do, and then choosing or refusing a husband as she pleased. She permits the constant spoil and dilapidation of her husband's or son's substance, and even the life of the latter to be perpetually exposed to the violence and hostility of men whom, according to their frequent professions, she had the means of leading in another direction.—COLERIDGE.

Penthesilea, in classic myth, daughter of Ares and Otrera and queen of the Amazons. The post-Homeric poets tell how after the death of Hector she came to the assistance of the Trojans with a troop of her female warriors. She was slain by Achilles, who mourned over the dying queen in recognition of her beauty, youth and valor. Because Thersites mocked at his grief Achilles slew him, whereupon Diomedes, a relative of Thersites, threw the body of Penthesilea into the river Scamander. Other accounts make Achilles himself bury her on the banks of the Xanthus.

Pentheus, in classic myth, the son of Echion and Agave. The latter was daughter of Cadmus, whom Pentheus succeeded on the throne of Thebes. Finding that the worship of Dionysus, recently introduced, was turning the heads of his subjects Pentheus attempted to crush it. The offended deity persuaded him to disguise himself as a Bacchante in order that he might pry into the mysteries. Then Dionysus led him to the mountains and delivered him up to the mad horde of Bacchantes. Though it included his own mother and sisters they failed to recognize him in their Bacchic fury and he was torn limb from limb. Euripides in *The Bacchæ*, 1043, makes a slave who had gone with him tell the story. In another legend Pentheus goes to the revels on his own motion and climbs a tree in order the better to view the proceedings. Being discovered, he is torn to pieces by the women.

Peona, according to Keats (*Endymion*, i, 408), was the sister of Endymion, and tends him with watchful care during his sickness. At the close of the poem, when Endymion announces his intention of retiring to a hermit's cell, he makes her his deputy in the words

Through me the shepherd realm shall prosper well;
For to thy tongue will I all health confide.

There is no classical authority for Peona's existence, but Keats doubtless coined the name as the feminine of Pæon (see PÆAN), whom Lemprière gives as one of the sons of

Endymion. Keats was familiar with Lemprière and with Golding's translation of Ovid, where he found the name of the ancient god of healing spelt as Pæon. He may also have been influenced by Spenser's Pœana (*sic*), a light damsel introduced into the *Faërie Queene*, iv, 8, 9.

Perceforest, a mythical king of Britain whose adventures are set forth in a prose romance of early date, first printed in a French version in 1528, and entitled *Histoire du Tres Noble Roy Perceforest.* His name was originally Betis; he was the son of Gaddifer, governor of Galde in Asia, and, by a fine historical confusion, was crowned king of Britain by Alexander the Great, who had been driven upon the coast by a storm at sea. He received the name of Perceforest because one of his first royal exploits was to pierce through an enchanted forest where women and children were held in cruel bondage. After this the romance degenerates into a medley of variegated deeds of prowess performed by Perceforest and his brother Gaddifer, made king of Scotland, and by the individual knights in their train. Even after Perceforest and Gaddifer have been driven from the throne of Julius Cæsar, whose invasion triumphs through the treachery of Perceforest's daughter-in-law, wife of his son Berthides, a new crop of heroes springs up to engage the historian's pen. At last Gallifer, a grandson of Gaddifer, delivers his country from the anarchy in which it had been left by the Romans. He becomes king, is converted to Christianity, is baptized as Arfaran, and resigns to preach the gospel to his ancestors, Perceforest and Gaddifer, still alive (presumably as centenarians) in the island of Life, *i.e.*, Wight.

Perceval (**Peredur** in Welsh legend, and **Parzival** in the German myth renewed into fame by Richard Wagner's opera *Parsival*), the English name of a knight of the Round Table whose origin and character are variously represented.

There is substantial agreement at first in the main outlines, that he was brought up in a forest in ignorant innocence; that a vision of splendid activity in the great world was opened out to him by an accidental meeting with Arthur's knights, and that he found his way to the king's court. Then follows the only broadly comic episode in the Arthurian cycle, the story of a raw and inexperienced countryman's first entrance into the world. Nothing daunted by the mockery of Sir Kay and others, Perceval succeeds in ridding Arthur of his pet aversion, the Red Knight, whose armor he assumes and then rides out in search of adventure. Here the legends diverge. In the Welsh and English versions he joins Sir Gawain or Sir Galahad, or both, in a quest for the Holy Grail that brings absolute success only to one or the other of his rivals. In the German versions he is the true hero of the search. The Holy Grail here is kept in the charge of Parzival's uncle Amfortas, nicknamed Le Roi Pêcheur (*q.v.*), whom he eventually delivers from an evil spell and whom he succeeds as guardian of the holy relics.

Peredur appears to have been the actual name of a knight who fell in the battle of Cuttræth, early in the sixth century. Aneurin mentions "Peredur of steel arms" among the slain in that fight. He is frequently alluded to as a warrior of great prowess by the Bards of the 12th and 13th centuries. Eventually he passed into the San Greal cycle of myths and around his name crystallized many of the legends elsewhere connected with Parzival. The Welsh romance *Peredur, the Son of Evrawe*, included in the fourteenth century MS. known as *The Red Book of Hergest*, frankly identifies him with the Perceval of the *Conte del Graal* by Chrétien de Troyes, though the story differs in details. See PERCEVAL and PÊCHEUR, ROI.

Peri (Persian *Pari*), in Oriental folklore a class of supernatural beings whom the Persians borrowed from ancient Iranian myth, changing their

characteristics from evil to good. The original Pairika was a malignant female demon, the Persian Pari was a beautiful fairy of either sex, though the female was the favorite in fiction, kindly disposed to men, immortal on earth but not sharing a mortal's hope of eternal felicity in heaven. The name has been translated Peri in the current versions of Oriental tales, and in poems like Moore's *Paradise and the Peri*.

Perseus, in classic myth, the son of Zeus and Danæ. The latter's father, Acrisius, put mother and son into a chest and cast them into the sea, but they were rescued by a shepherd and taken to King Polydectes. In course of time Polydectes, having fallen in love with the mother, sent the son to secure the head of Medusa, one of the Gorgons. Hermes furnished the youth with a sickle-shaped sword, Athena with a mirror, and the nymphs with winged sandals, a wallet, and a helmet of invisibility. Thus equipped, Perseus cut off the head of Medusa, which turned to stone all who gazed upon it. With its aid he petrified the sea-monster to whom Andromeda had been exposed, and performed many other exploits.

According to the more ancient myth he turned the dragon to stone by flashing upon it the head of Medusa. Ovid's Perseus (*Metamorphoses*) more chivalrously slays it with his falchion.

Andromeda had been promised to Phineus, hence the famous fight between Phineus and Perseus, at the latter's wedding to Andromeda. Ovid makes Perseus once more true to his principles. He defends himself at first with mortal weapons, and performs wondrous feats. Not until he finds his friends overwhelmed by numbers does he bare the dreadful head, first on the adherents of Phineus, then on the leader:

> He flashed
> Full on the cowering wretch the Gorgon-head.
> Vainly he strove to shun it! Into stone
> The writhing neck was stiffened;—white the eyes
> Froze in their sockets:—and the statue still,
> With hands beseeching spread, and guilty fear
> Writ in its face, for mercy seemed to pray.

Perseus then bore his bride to Argos. Later, he rescued his mother from the persecutions of Polydectes, whom he turned into stone, and inadvertently slew his maternal grandfather, Acrisius, king of Argos, while hurling a quoit, thus fulfilling the prophecy made at his birth. (See Danæ.) E. S. Hartland in *The Legend of Perseus* (3 vols. 1894–96) has made a notable study of the myth and its counterparts in *Märchen*, saga, and superstition. Kingsley's *Heroes* gives an entertaining version in prose. See also Pegasus, George, St., and Andromeda.

Persina, queen of Ethiopia and mother of Chariclea in *Theagenes and Chariclea*, a pastoral romance by Heliodorus (fourth century). She is interesting as supplying an early embodiment of the scientific theory of prenatal influence, which, though founded on fact, is here carried to an exaggerated point. Herself a negress, Persina has viewed a statue of Andromeda at an amorous crisis and consequently gives birth to a daughter of fair complexion. Fearing her husband's suspicions she abandons the infant, who falls into the hands of Charicles, priest of Delphos.

Persina, in the prose romance *Theagenes and Chariclea*, by Heliodorus (fourth century), the mother of the heroine. She was Queen of Ethiopia, and consequently of ebon hue. At an amorous crisis she viewed too curiously a statue of the Greek Andromeda. Hence she gave birth to a fair-skinned daughter. Fearing that her husband would not accept her explanation she committed the infant to the charge of Sisimithrus, an Ethiopian senator, depositing with him also certain papers that disclosed the secret when the psychological moment had arrived in the history of the lovers.

Tasso has imitated this episode in his *Jerusalem Delivered* (1575). There the nurse Arsite relates to Clorinda

the story of her birth and early life. King Senapus, her father, was wildly jealous of his wife, and kept her immured in a secluded chamber.

Her pictured room a sacred story shows,
Where, rich with life, each mimic figure glows:
There, white as snow, appears a beauteous maid,
And near a dragon's hideous form display'd.
A champion through the beast a javelin sends,
And in his blood the monster's bulk extends.
Here oft the Queen her secret faults confess'd,
And prostrate here her humble vows address'd.
At length her womb disburthen'd gave to view
(Her offspring thou) a child of snowy hue.
Struck with th' unusual birth, with looks amaz'd,
As on some strange portent, the matron gaz'd;
She knew what fears possess'd her husband's mind,
And hence to hide thee from his sight design'd,
And, as her own, expose to public view
A new-born infant like herself in hue:
And since the tower, in which she then remain'd
Alone her damsels and myself contain'd;
To me, who loved her with a faithful mind,
Her infant charge she unbaptiz'd consign'd,
With tears and sighs she gave thee to my care,
Remote from thence the precious pledge to bear!
What tongues her sorrows and her plaints can tell,
How oft she press'd thee with a last farewell.
Jerusalem Delivered, xii, v, 161.
HOOLE, trans.

Pétaud, King (Fr. *Le Roi Pétaud*). In the middle ages and even so recently as the sixteenth century, various communities, groups or gangs in France had a chief whom they called King. Thus the beggars were ruled by a head whom they nicknamed King Peto, from the Latin verb *peto*, "I beg." The natural consequence was that these gentry had among them various members who aspired to the chief command. Hence a familiar proverb, "'Tis the court of King Peto (or, as the word was finally corrupted, Pétaud), where every one is master."

Chacun y contredit, chacun y paite haut
Et e'est justment la cour du Rui Petaud
(They wrangle and shout, give their neighbors the no,
Tis just like the court of the monarch Petaud.)
MOLIERE: *Tartuffe*, Act i, Sc. 1.

Rabelais in *Pantagruel* caricatured Henry VIII under the name of Le Roi Pétaud.

Petitcru, in Gottfried of Strasburg's epic *Tristan and Iseulte*, Book xxv, a little dog presented by a fairy to Gilan, the Prince of Wales, and won from that prince by Tristan, who sent it to Iseulte to console her during his absence. The hair of the dog shimmered in all bright colors, and from its neck there hung a bell, the sound banishing all sorrow from him who heard it. But Iseulte remembering that her lover had no consolation in his loneliness threw the bell into the sea.

Phæacians, in Greek myth, a people who originally dwelt in Hypereia, the Cyclops in Sicily, but finding those terrible neighbors a menace to their happiness migrated under their king Nausithous to the island of Scheria. Odysseus was shipwrecked on this island after leaving Calypso (*Odyssey*, vi), was rescued by Nausicaa, and conducted by her to the palace of her father, King Alcinous, the son and successor of Nausithous. The palace is thus described by Homer:

The front appear'd with radiant splendors gay,
Bright as the lamp of night, or orb of day,
The walls were massy brass: the cornice high
Blue metals crown'd in colors of the sky;
Rich plates of gold the folding doors incase;
The pillars silver, on a brazen base;
Silver the lintels deep-projecting o'er,
And gold the ringlets that command the door.
Two rows of stately dogs, on either hand,
In sculptured gold and labor'd silver stand.
These Vulcan form'd with art divine, to wait
Immortal guardians at Alcinoüs' gate;
Alive each animated frame appears,
And still to live beyond the power of years.
Fair thrones within from space to space were raised
Where various carpets with embroidery blazed,
The work of matrons: these the princes press'd,
Day following day, a long-continued feast.
Refulgent pedestals the walls surround,
Which boys of gold with flaming torches crown'd;

The polish'd ore, reflecting every ray,
Blazed on the banquets with a double day,
Full fifty handmaids form the household train;
Some turn the mill, or sift the golden grain;
Some ply the loom; their busy fingers move
Like poplar-leaves when Zephyr fans the grove.
Not more renown'd the men of Scheria's isle
For sailing arts and all the naval toil,
Than works of female skill their women's pride,
The flying shuttle through the threads to guide:
Pallas to these her double gifts imparts,
Inventive genius, and industrious arts.
Odyssey, vii, 63. POPE, trans.

Among the inventions of this people were automatic ships, which needed neither sail nor oar to propel them,—a curious anticipation of the modern steamboat. They were famous not only as navigators, but also as hunters and herdsmen, and lived a life of undisturbed happiness and peace. Andrew Lang in *A Song of Phæacia* has described this earthly paradise. To the Romans of the empire, however, themselves surfeited with a life of luxury, they appeared as revellers and wine-bibbers, hence a glutton is called Phæax by Horace. See MERRIAM, *Phæacians of Homer*, 1880.

Though the Phæaces and their abodes, Hypereia and Scheria, alike, are obviously mythical, the kingdom of Alcinous was early identified as Corcyra (Corfu). Here a shrine was dedicated to him and a harbor named after him. Later Argonautic myth made Jason and Medea stop at Corcyra on their flight from Æetes, and, like Odysseus, receive aid and protection from Alcinous.

Phædra, in Greek myth, daughter of Minos and Pasiphæ, wife of Theseus and mother of Acamon and Demophoon. She fell in love with her stepson, Hippolytus, and when he repelled her advances calumniated him to Theseus. Meanwhile Hippolytus drove wildly to the seashore, his horses took fright, the chariot was dashed to pieces among the rocks and he was thrown out and killed. On hearing of this, Phædra confessed that she had maligned the youth and committed suicide. She is the heroine of tragedies by Euripides, Seneca and Racine, and of a lost tragedy by Sophocles of which only a later and emasculated version has survived.

It was the first version, however, which was imitated by Seneca, who took from it one of the features objected to by the Greeks, Phædra's personal declaration to Hippolytus of her passion. Racine adapted this scene into his tragedy *Phèdre* (1677), still regarded as his masterpiece and as one of the chief glories of French tragedy, although in his lifetime a literary cabal sought to humiliate him by preferring the *Phèdre* of a forgotten rival, one Pradon, and in England Dr. Johnson held it inferior to the *Phædra* of Edmund Smith (1708).

As to Phædra, she has certainly made a finer figure under Mr. Smith's conduct, upon the English stage, than either in Rome or Athens; and if she excels the Greek and Latin Phædra, I need not say she surpasses the French one, though embellished with whatever regular beauties and moving softness Racine himself could give her.—JOHNSON: *Lives of the Poets*.

Phaëton (Gr. *The Radiant One*), in classic myth, son of Apollo by the nymph Clymene. One day his companion Epaphus scoffed at the idea of his divine origin. Stung to the quick, Phaëton appealed to his mother. She referred him to his father, bidding him make haste to reach the god's palace in the East ere he set out on his daily round. On the description of this palace poets ancient and modern, from Ovid to Landor, have lavished their choicest epithets.

Phœbus was enraged at the doubts cast upon his son's word and swore to grant him any proof he wished. He was taken aback when the boy begged to be allowed to drive the sun chariot that very morning. Well he knew that he alone could control the four fiery steeds harnessed to the golden wheeled sun-car. But he had sworn and as Phaëton insisted he had no alternative but to keep his oath.

For an hour or two the lad bore

in mind his father's injunctions, but elated by his exalted position he grew careless and then reckless. He lost his way and in regaining it came so close to the earth that the fruits perished and the grass withered and fountains were dried up, and white people turned black,—a color they ever after retained in the lands over which he passed. Then he flew up so high that freezing cold succeeded to blistering heat. To relieve the situation Zeus hurled a bolt at the charioteer, whose blackened corpse fell into the Eridanus. His sisters, the Heliades, mourning for him, were turned into poplars on the river bank, their tears, still flowing, became amber as they dropped into the stream. The Italian Naiads reared a tomb for him whereon they inscribed a Latin couplet,

Hic situs est Phaëton, currus auriga paterni
Quem si non tenuit, magnis tamen excidit ausis.

Driver of Phœbus' chariot, Phaëton,
Struck by Jove's thunder, rests beneath this stone.
He could not rule his father's car of fire,
Yet was it much so nobly to aspire.

OVID: *Metamorphoses*, ii, 2 and 3.

Efforts to rationalize the myth are numerous,—and humorous. Aristotle suggests that it arose from some natural phenomena of excessive heat; possibly flames falling from heaven and ravaging several countries. Some of the Christian fathers saw in it a heathen misconception of the burning of the cities of the plain, or the stay of the sun in his course at the command of Joshua. St. Chrysostom suggests that it is based upon an imperfect version of the ascent of Elijah in a chariot of fire; Elias, the Greek form of the name, bearing a strong resemblance to *Ἥλιος*, the sun. Vossius suggests that this is an Egyptian history, and considers the story of the grief of Phœbus for the loss of his son to be another version of the sorrows of the Egyptians for the death of Osiris. The tears of the Heliades, or sisters of Phaëton, he conceives to be identical with the lamentations of the women who wept for the death of Thammuz.

Plutarch and Tzetzes say that Phaëton was a king of the Molossians, who drowned himself in the Po. A student of astronomy, he foretold an excessive heat which happened in his reign, and laid waste his kingdom. Lucian, in his *Discourse on Astronomy*, adds that this prince dying very young, left his observations imperfect, which gave rise to the fable that he did not know how to drive the chariot of the sun to the end of its course.

Phaon, in Greek legend, a beautiful youth with whom Sappho was in love, but who loved her not in return. Thereupon she threw herself from the promontory of Leucadia into the sea, for she held the current belief that survivors of that "Lover's Leap" would be cured of their infatuation. She perished in the attempt. Among the few fragments of Sappho's verse which have come down to us is an ode reputed to have been addressed to Phaon, which begins thus in Ambrose Phillips's translation:

Blest as the immortal Gods is he,
The youth who fondly sits by thee;
And hears and sees thee all the while
Softly speak and sweetly smile.

John Lyly has an amusing prose drama *Sappho and Phaon* (1584); Percy Mackaye treated the subject seriously in a poetical tragedy, *Sappho and Phaon* (1907); one of Landor's *Imaginary Conversations* has for its interlocutors Sappho, Phaon, Alcæus, and Anacreon.

There is an ancient myth that Phaon was an ugly old man who ferried a boat between Lesbos and Chios. One day Aphrodite in the guise of an old hag begged a passage, which was so readily granted that she presented Phaon with a box of ointment. By rubbing himself with the contents he was restored to youth and became so beautiful that all the maidens of Lesbos were enamored of him; but none other loved so fiercely and so fatally as Sappho.

Pharamond, the mythical first king of France, who reigned, according to some early chroniclers, from 420 to 428. The *Gesta Regum Fran-*

corum (eighth century) says only that the Franks, wishing for but a single king such as ruled other nations, elected Faramond, son of Markomir, and raised him above themselves as a long haired king. But he seems to have been a merely temporary experiment and soon sank back into the obscurity of a tribal chief, like all the leaders of the Franks until Pepin. In myth he achieved splendid proportions, however, and it was once the fashion of serious historians to date the beginnings of France from his apocryphal rule. Popular myth was confirmed by popular romance when Gaulthier de la Calprenede made him the hero of his *Pharamond* (1661), a novel written to flatter Louis XIV as the descendant of an illustrious sire, wherefore the sire was fashioned in the image of that descendant, clothed in modern costume, and made to live in Louis Quatorze style and to enunciate sentiments that would have been no discredit to the Roi Solèil himself.

In the Arthurian cycle of myths Pharamond appears as a French knight who tried to win himself a place in the Round Table.

William Morris versifies another legend concerning this monarch in *Love is Enough or the Freeing of Pharamond, A Morality* (1873). The king, who has just won his kingdom, already regrets his triumph. Grave in war and wise in governing he is haunted amid all his regal splendor by visions of an ideal love that drive him, heart hungered, wandering through the world with his henchman Oliver until he encounters Azalias, a low born maiden who realizes his dream. Returning to find his people estranged he abdicates and retires into obscurity with the love that is enough.

Pheidippides, in Aristophanes's comedy *The Clouds* (B.C. 415), is an evident caricature of Alcibiades (B.C. 450–404), the spoiled favorite of Athens. His extravagance, love of horses, affected lisp and his relation to Socrates as a pupil are so many points of resemblance. *The Clouds*, despite its merit, failed to receive either first or second prize, a result largely due to the influence of Alcibiades and his friends. Alcibiades and some of his fantastic projects are also caricatured in Pisthetærus, a character in *The Birds* who persuades the eponymic fowls to build the city of Cloud-cuckootown and rewards himself by taking to wife Basilea (sovereignty), the ruler of the Olympian household.

A historical Pheidippides, mentioned by Herodotus in his account of the battle of Marathon, is the hero of a poem by Robert Browning in *Dramatic Idyls*. Browning's version runs as follows: When Athens (B.C. 490) was threatened by the invading Persians under Darius, she sent a running messenger to Sparta to solicit help against the foreign foe. Pheidippides arrived there on the second day from his leaving Athens, thus accomplishing a very creditable " cross-country run " over vile roads. The mission was fruitless. But Pheidippides, on his return, fell in with the god Pan, who reproached the Athenian folk for that they alone among the Greeks had refused to include him in their public worship, but none the less promised to fight with them in the coming battle and in testimony thereof entrusted the courier with a sprig of fennel, or marathus. This pledge was fulfilled by the " Panic " fright which turned the tide on the plain of Marathon. Herodotus does not sanction Browning's addition to the tale. Pheidippides, says the poet, was present when the battle was fought and won. Dispatched by Miltiades to carry the news of the victory to Athens, he fell dead with the words " Rejoice, we conquer!"

Philemium, heroine of a tale told by Heywood (*Hierarchie of Blessed Angels*, vii, 479), on the authority of Phlegon, the freedman of Hadrian. The legend has been versified by Goethe in his ballad *The Bride of Corinth*. She fell in love with Melchas, a guest in her father's house, who was

consequently excluded from the family. Thereupon she pined away and died. Some 6 months later the youth was readmitted; Philemium, rising from the grave, sought him in his bed. The young people were rudely awakened by the parents, who would have rejoiced over the daughter's return to life. But Philemium upbraided them for interrupting what would have been a three days' visit at best and straightway died once more. When the grave was opened no corpse was found within it.

Philemon, an aged Phrygian who with his wife Baucis welcomed Zeus and Hermes to their home when every one else had refused them entertainment. Zeus punished the inhospitable ones with an inundation which spared only the old couple, whose modest dwelling he converted into a magnificent temple of which they became priest and priestess. Having expressed a wish to die together when their time came, Zeus changed them simultaneously into two trees before the temple. (OVID: *Metamorphoses*, viii, 611.)

In the second part of Goethe's *Faust* Philemon and Baucis are an aged couple who own a cottage on the land that Faust is redeeming from the sea. Vainly he seeks to buy them out at any price,—the old homestead is too dear to them. Faust is finally obliged to oust them, but, calling in the aid of Mephistopheles, the fiend accomplishes his task so brusquely that they die of fright. Philemon and Baucis undoubtedly represent the too conservative spirit which in its comfort and contentment obstructs the car of progress and is unwittingly crushed beneath its wheels.

Faust had confidently consoled himself with the expectation that Philemon and Baucis would in time thank him for having, against their will, removed them to a richer and larger estate, where they might spend their last days in prosperity and ease. When he hears of their death he curses the violent deed for which he disclaims all responsibility. And yet he was, although without his own intent, the cause of their ruin.—H. H. BOYESEN: *Goethe and Schiller*, p. 276.

Philoctetes, in Greek myth, the most famous archer among the Greeks before Troy. Hercules on his death pyre, which Philoctetes was ordered to light, had bequeathed to him his bow and poisonous arrows. Yet he did not appear until late in the conflict. Having been bitten by a snake on his way thither, or wounded by one of his own arrows, the resultant stench was so noisome that by advice of Ulysses the Greeks abandoned him in the island of Lemnos. For nine years he lived there in solitude, making clothing for himself out of the feathers of birds. At last an oracle announced that Troy could not be taken save by the aid of the arrows of Hercules. Diomed and Ulysses now sent to Philoctetes, he consented to return with them. Machaon cured his wound. Paris was the first victim of his arrows. Philoctetes's story was dramatized by Euripides (B.C. 431) and by Sophocles (B.C. 409).

Philomela, in classic myth, a sister-in-law of Tereus, king of Thrace, who dishonored her because he preferred her to his wife Procne (*q.v.*). She prayed to be changed into a bird and became, as some say, a nightingale, and others, a swallow. The former is the best known version. Hence in France the nightingale is always personified as Philomele. Ovid tells the story in *Metamorphoses* vi, 6. Homer alludes to a different tradition. He makes Penelope in her grief compare herself to the inconsolable Philomela, the daughter of Pandareos (*q.v.*).

Within the grove's
Thick foliage perched, she pours her echoing voice,
Now deep, now clear, still echoing the strain
With which she mourns her Itylus, her son
By royal Zethus, whom she, erring, slew.
Odyssey, xix, 648. COWPER, trans.

Phineus, in classic myth, a son of Belus, and suitor for Medea. He was turned to stone by Perseus. Another Phineus was a blind king of Thrace, a celebrated soothsayer and poet. Having put out his son's eyes because of a false accusation by their

stepmother, Idæa, he himself was smitten with blindness by the gods and tormented by the Harpies, who snatched away or defiled his food whenever he sat down to eat. For Milton's reference to Phineus's blindness, see TIRESIAS.

Phlegethon, in classic myth, a river in Hades, in whose channel flowed flames instead of water. Nothing grew on its parched and arid shores. Dante (*Inferno* xii) puts this river into his hell as the medium for the punishment of sinners who had offered violence to their neighbors. Here they are kept immersed at different depths in boiling blood by troops of centaurs who patrol the banks, armed with bows and arrows.

Faust. Now, by the kingdoms of infernal rule,
Of Styx, of Acheron, and the fiery lake
Of ever-burning Phlegethon, I swear.
MARLOWE: *Doctor Faustus.*

Phlegyas, in Greek myth, son of Ares and Chryse, father of Ixion and Coronis, and king of the robber tribe Phlegæ in Bœotia. To avenge his daughter, Coronis, who had been ravished by Apollo, he set fire to the god's temple at Delphi and was slain, with all his people, either by the arrows of Apollo or the bolts of Zeus. He was punished in Hades by being made to stand beneath a huge impending rock, ever ready, as it seemed, to fall upon him. Virgil makes Æneas a witness to his tortures:

Phlegyas mournfully cries through the shadows,
Testifying aloud, and admonishing all who will listen
"Learn from my fate to be just, and hold not the gods in derision."
Æneid, vi, 618. H. H. BALLARD, trans.

Dante in the *Inferno,* viii, 1, appropriately selects Phlegyas to guard the access to the inner division of hell where are punished sins against celestial and earthly rulers. Phlegyas surlily ferries Dante and Virgil across the Stygian marsh, and lands them under the walls of the city of Dis.

Phœnix, in Greek myth, son of Amynton and Cleobule. The latter persuaded him to win away the affections of his father's mistress. Success brought down upon him the parental curse. Fleeing to Phthia in Thessaly he was received into the household of King Peleus as tutor to his son Achilles, and made ruler of the country of the Dolopes. As a friend of Achilles he took part in the Trojan war (HOMER, *Iliad,* ix, 447; OVID, *Metamorphoses,* viii, 307; *Ibid., Heroides,* iii, 27).

There was another Phœnix, who, according to Homer (*Iliad,* xiv, 321), was the father of Europa, though other authorities make him her brother. He went to Africa in pursuit of Europa when she was carried off to Zeus and gave his name to a people called after him Phœnices (APOLLODORUS, iii, 1, § 1).

Phœnix, in classic myth, a fabulous bird of whom Herodotus (ii, 73) gives the current Egyptian account, which he heard in Heliopolis. Once every 500 years the young Phœnix appeared in that city to bury its parent in the sanctuary of Helios. It came from Arabia, where it had made a large egg out of myrrh and hollowed it out so as to enclose the corpse. When its own life drew near to an end it followed the hereditary custom of building a nest for itself in Arabia. After death a young Phœnix rose and transplanted the parent's remains to the temple of Helios. So the eternal round went on.

Other forms of the myth may be inferred from the following verses:

He [Phœbus] did appoint her Fate to be her Pheer,
And Death's cold kisses to restore her here
Her life again, which never shall expire
Until (as she) the World consume in fire.
For having passed under divers climes
A thousand winters and a thousand primes;
Worn out with years, wishing her endless end,
To shining flames she doth her life commend,
Dies to revive, and goes into her grave
To rise again more beautiful and brave.
DU BARTAS: *The Creation.*

A famous Latin poem on the Phœnix, attributed to Lanctantius Firmianus (circa A.D. 300), concludes with the following invocation:

Oh bird of happy lot, to whom God himself has granted to be born from itself. Whether female or male or neither or both, happy the individual who enters into no compacts with Venus! Death is Venus to the phœnix. Its only pleasure is in death. That it may be born it desires previously to die. It is an offspring to itself, its own father and heir, its own nurse and always a foster child to itself. It is ever the same yet not the same, since it is itself and not itself,—having gained eternal life by the blessing of death.

Phtha or **Ptah,** the chief god of Memphis in Egypt, known as the Father of the Beginning. Phtha means " the opener " or " the carver" and as the prime artificer he was in a measure akin to the Greek Hephæstus. He is represented as a mummy or a pygmy. His consort, Pakht, was represented with a lion's head. The cat-headed Bast of Bubastis, worshipped there as daughter of Isis, appears to have been another form of Phtha.

Picus, in Latin myth, a god of agriculture or, more specifically, of manure, the son of Saturn and father of Faunus (*Æneid* vii, 48). He was the earliest king of Latium, was enormously wealthy, and ended by being changed into a woodpecker. According to Ovid, *Metamorphoses*, xiv, 320, this was because he spurned the love of Circe and was faithful to the nymph Canens. Virgil calls him the Subduer of Horses, makes him the husband of Circe, and attributes to him prophetic powers:

Then, with his augur's wand, a short robe girded about him,
Armed with his oval shield, there sat the Subduer of Horses,
Picus himself, whom Circe, his wife, in a frenzy of passion
Smiting with golden rod, transformed with subtle enchantment,
Changing him into a bird, and sprinkling his plumage with color.
Æneid, vii, 186. H. H. Ballard, trans.

Pied Piper, hero of a mediæval legend still current in the town of Hamelin in Westphalia which has become especially famous in modern literature through two poems, *Der Rattenfänger*, by Julius Wolff, and *The Pied Piper of Hamelin*, by Robert Browning. The latter found his authority in a curious sixteenth century miscellany, *Jocoseria*, whose title he afterwards borrowed for a volume of his own poems. Mérimée, in the first chapter of *A Chronicle of the Reign of Charles IX* (1829), puts the legend in the mouth of Mila, a gypsy maiden, who had heard it from her grandmother, an eye-witness. The town of Hamelin, according to this version, had been tormented by innumerable rats, who came from the north in swarms so thick that the earth was black with them and a carter would not have dared to drive his horses across a road where the pests were passing. Mousetraps and poison were useless. Even a boatload of 1100 cats from Bremen could not rise to the occasion. On a certain Friday there came before the burgomaster a tall man, swarthy and parched of aspect, with large eyes and a mouth from ear to ear. " He was dressed in a red jerkin, a pointed hat, wide breeches trimmed with ribbons, gray stockings, and shoes with flame-colored rosettes. He had a little leather wallet slung at his side." For a fee of 100 ducats he offered to deliver the city from its scourge. " Done," said burgomaster and citizens. Forthwith the stranger drew from his wallet a bronze flute, and taking up his station in the market place he began an air so strange that no German flute-player had ever played the like. From garret and rat hole, from rafter and tile, rats and mice by the thousand came flocking around him, and, piping still, he bent his way to the river Weser. There stripping off his hose he entered the water, followed by all the rats of Hamelin, who were incontinently drowned. But when the piper applied at the town hall for his reward, the burgomaster and citizens despite all his protestations put him off with a beggarly ten ducats. Next Friday at noon-day he reappeared, this time with a purple hat, curiously cocked, drew from his wallet a flute quite different from the first, and as soon as he had begun to play all the boys of the city from six

years old to fifteen followed him out of the town precincts to Koppenburg Hill close to a cavern which is now closed up. The piper entered the cave; all the children followed. For a time one could hear the sound of the flute, then little by little it died away into nothingness. The children had vanished forever.

"But the strangest thing of all," concludes Myla, "is that at the very same time there appeared, far off in Transylvania, certain children who spoke good German, and who could not tell whence they came." They married in the country, and taught their tongue to their own offspring, whence it comes that, at this day, "men speak German in Transylvania."

Pierides, a surname of the Muses, given to them after they had vanquished in song the nine daughters (their namesakes) of Pierus. Deeming that some magic lay in their mystic number the original Pierides had challenged the Muses, had been adjudged defeated by the unanimous decision of the tribunal agreed upon, the Nymphs, had revolted against the judgment and had been metamorphosed into magpies. (Ovid, *Metamorphoses.*)

Placidus, hero of a mediæval legend which forms Tale cx of the *Gesta Romanorum.* Commander-in-chief of Trojan's army, with a wife and two sons, he was kind and charitable and was passionately fond of hunting. One day he pursued a noble stag into a solitude, when it turned upon him. A crucifix appeared in the centre of its forehead, and it spoke, saying, "Why dost thou persecute me, Placidus? For thy sake have I assumed the shape of this animal: I am Christ, whom thou ignorantly worshippest. As thou hast hunted this stag, so do I hunt thee." Placidus was converted and with his wife and children was baptized, he taking the name of Eustacius. Again the stag appeared and warned him that he should suffer much for the faith. The family was impoverished and dispersed and its members after many strange chances were reunited in the reign of Adrian, only to suffer persecution and death at his hands. This was the evident original of the legend of St. Hubert. See Walsh, *Curiosities of Popular Customs,* p. 544.

Pleiades, in Greek myth, the seven daughters of Atlas and Pleone, who were changed into stars, some say, to enable them to avoid the pursuit of Orion. Six are visible to the naked eye; these had consorted with the gods and given birth to immortals; the seventh, Merope (the name means mortal), hid herself out of shame for her marriage with Sisyphus, a mere man. Their name may have been given them from a fancied resemblance to a flight of doves (peliades) and they may therefore be alluded to in Homer's story (*Odyssey,* xii, 62) of the doves who brought ambrosia to Zeus, one of whom, always lost at the Planetæ Rocks, was always replaced by a new one.

Plowman, Piers, a personification of the mediaeval English agriculturist who in William Langland's *Vision of Piers Plowman* (circa 1360) is fabled to have been visited by prophetic dreams. Incidentally these rebuked current abuses among the clergy. The poet is no anti-Catholic. His idea is plainly to represent the objectionable practices complained of as being done by the connivance of the parish priest, and without the sanction or knowledge of the Bishop. The latter's permission for the accomplishment of a certain purpose is perverted into a purpose of quite different character.

The great religious revolution of the sixteenth century caused the reformers to search diligently for anything and everything in the literature of the past that could be deemed hostile to the creed of the Church of Rome, or that represented the conduct of its members in an unfavorable light. The view that could recognize in Chaucer a religious enthusiast was not likely to let Langland pass unobserved. His work could never have been regarded by any one who read it dispassionately as the production of a man who looked upon the Pope as Antichrist. Still, it did contain many fierce attacks upon abuses then widely prevalent in the various ecclesiastical organ-

izations. It had, in particular, predicted the destruction of the monasteries, and the course of events had given to this lucky forecast almost the character of an inspired prophecy. Besides, the poem throughout was marked by a lofty spiritual tone which verged towards the extreme of asceticism. These things were sufficient for it to find favor with the men who were engaged in the Protestant movement of the sixteenth century.

It was accordingly religious partisanship and not literary appreciation that brought about the first printing of the poem.— *N. Y. Nation*, March 31, 1886.

Pluto, in classic myth, was originally a surname of Hades, but this eventually superseded all his other names. In Dante's *Inferno*, vii, he is made to utter a bit of jargon, *Pape Satan, pape Satan, aleppe!* which has called forth a volume of comment. Rossetti would have us read *Pap' è Satan* ("the Pope is Satan"). This is no worse than Cellini's explanation. He says that a judge in the Law Courts at Paris, "a true double for Pluto," shouted out to some disturbers of order *Paix, paix, Satan! Allez, paix!* and surmises that Dante had heard the story. It is disputed whether Pluto or Plutus was here meant, but it is highly probable that Dante did not know the difference between the two.

Plutus, the god of wealth in classic myth, son of Jason and Ceres (Demeter). When he carries his benefactions to the virtuous he limps, but he flies when his object is to succor the wicked. Formerly, indeed, he had been a fair and just god, but Zeus blinded him and ever after he distributed his favors at random. He is represented as an old man, lame but winged. In one hand he bears a cornucopia full of gold and silver, which he scatters along the way with the other hand. His eyes are blindfolded and he wears a crown.

Plutus is the titular hero of the latest of the extant comedies of Aristophanes. Its aim is to vindicate the conduct of Providence in the distribution of wealth. Plutus struck blind by Jupiter for declaring his intention of bestowing wealth only on the virtuous is discovered by Chremylus, a worthy old man, who compassionately invited him to his house. Here Poverty, the old man's life-long companion, refuses to yield to the strange guest and delivers a lecture on political economy. Plutus is nevertheless installed, and being subsequently cured by Æsculapius, proceeds to distribute riches according to his original intention. Great calamities follow, the wicked are rendered only more desperate by the poverty to which they are reduced and the good become corrupted, Chremylus himself proposing to substitute the worship of Plutus for that of Jupiter. Thus the wisdom of the latter was justified.

Polycrates, tyrant of Samos and one of the most powerful of the Greek rulers, was, according to Herodotus (Book iii), the owner of a matchless emerald ring. At the height of his prosperity, Amasis, king of Egypt, warned him that he should avert the envy of the gods ("let blood in time, so that the plethora of happiness might not end in apoplexy"), by sacrificing some highly prized treasure. Polycrates obeyed. He rowed far out to sea and flung his ring into the deep. A few days later a fisherman presented him with a monstrous fish. When opened, there in its stomach lay the rejected ring. Greatly rejoiced, Polycrates wrote to Amasis, but the latter only took the deeper alarm at this continuous run of good luck and severed all relations with him in the certainty that luck would change. A short while later Oroctes, the satrap of Sardis, obtained possession of Polycrates by a stratagem and crucified him. Schiller versifies this legend in a ballad, *The Ring of Polycrates*, which has been translated by Bulwer and J. C. Mangan.

Polydorus, in classic myth, youngest and favorite son of Priam, who according to Homer was killed while still a boy by Achilles (*Iliad*, xx, 470). The epic poets give him Laothe for mother, the tragedians substitute Hecuba and record a different fate for him. Before the fall of Troy he

was committed to the care of Polymester, king of Thrace, who broke faith when Troy was captured, put the boy to death and threw the body into the sea. It was cast up on the Trojan shore just as Polyxena was on the point of being sacrificed. Here Hecuba discovered it. Wild for revenge she enlisted the help of captive Trojan women to kill the two children of the murderer and to blind Polymester himself. In another version Polymester's wife, Ilione, a daughter of Priam, brings up her brother as her own son, to the exclusion of her own child, Deiphilus. The Greeks, bent on extinguishing all Priam's line, win over Polymester by promising him the hand of Electra and much treasure if he will slay Polydorus. He murders his own son by mistake, and is blinded and killed by Ilione.

Polyidos, in Grecian myth, a soothsayer of Argos. Glaucus, the young son of the Cretan King Minos, having been smothered in a cask of honey, was discovered there by Polyidos, who had been pointed out by Apollo for the purpose. Minos then caused the soothsayer to be shut up with the corpse, with orders to restore it to life. Polyidos slew a dragon which was approaching the body, and presently was surprised at seeing another dragon come with a blade of grass and place it on its dead companion, which at once rose from the ground. Polyidos, with the same leaf, resuscitated Glaucus. This story reappears, in different forms, in the folklore of many nations. Thus in Grimm's tale of the *Three Snake Leaves*, a prince is buried alive (like Sindbad) with his dead wife, and seeing a serpent approaching the body, he cuts it into three pieces. Another serpent soon appeared with three green leaves in its mouth, and, putting the three pieces together, it laid a leaf on each wound, and the serpent was alive again. The prince, applying the leaf to his wife's body, restores her also to life. A similar incident occurs in the Hindu story of *Panc Phul Rame*, and in Fouqué's *Sir Elidoc*, which is founded on a Breton legend. See ELIDUC.

Polyphemus, in classic myth, chief of the Cyclops. He makes his first literary appearance in Homer's *Odyssey*, Book ix. He is there described as a giant of enormous strength, with a single eye placed in the middle of his forehead. This last characteristic was afterwards extended to his companions. Like these he was a cannibal and a cave-dweller engaged in pastoral pursuits in the daytime. Odysseus, shipwrecked on the coast of Sicily, was with twelve companions imprisoned by Polyphemus in his cave. Six of the Greeks were slaughtered and eaten before Odysseus could contrive an escape. At last he succeeded in making Polyphemus drunk, blinded him by plunging a burning stake into his eye while he slept, and with his friends escaped from the cavern by clinging to the bellies of the sheep led out to pasture. Euripides tells the same story in his drama *The Cyclops*. In a later legend Polyphemus appears as the lover of Galatea and slayer of his rival Acis.

Homer makes him the son of Poseidon, who pursued Odysseus with savage parental fury ever after the blinding of Polyphemus.

Polyphontes, in Greek myth, a descendant of Hercules who slew Cresphontes, king of Massena, and took forcible possession of his throne and his widow Merope. Her son Æpytus alone escaped the general massacre. When grown to manhood he freed her from hateful matrimony by slaying Polyphontes and regaining his patrimony. (See MEROPE.) All the playwrights who treated this subject before Matthew Arnold agreed in making Polyphontes a detestable villain so that, contrary to the orthodox principles of tragedy, his death ended the story to the unmixed satisfaction of the audience. This error Arnold avoided by giving him a mixed character and dwelling on the consideration and respect he had always shown to

Merope after she came into his power.

Polytechnus, in Grecian myth, an artificer at Colophon in Lydia, who married Ædon, the daughter of Pandareos, by whom he had one son, Itylus. Because the wife boasted that she lived more happily with her husband than did Hera with Zeus, the goddess sent Eris (strife) to instigate a contest between husband and wife as to who could first finish a piece of work each had in hand. By Hera's help Ædon won the wager, whereupon Polytechnus, piqued by defeat, brought her sister Chelidonis to the house, having first outraged her and bound her to secrecy, and introduced her, unrecognized, as a slave. One day Ædon overheard Chelidonis bewailing her lot, the truth came out, and the sisters, in dire revenge, killed Itylus, cooked him, and set him before the father to eat. Polytechnus detected the hideous imposition and pursued Chelidonis to her home, where the gods turned the whole family into birds. Pandareos became an osprey, Ædon a kingfisher and Chelidonis a swallow. See PROCNE.

Polyxena, in classic myth, daughter of Priam and Hecuba. Unknown to Homer and ignored by Virgil,—the stories told about her by other authorities are self-contradictory. Some are apparently based upon a lost play, named after her, by Sophocles; some are told in extant dramas (EURIPIDES, *Hecuba*, and SENECA, *Troiades*); othersome are mediæval creations which have gained currency through the early Italian poets. This much emerges from the confusion: Achilles and Polyxena, meeting over the corpse of Hector, when Priam came to demand it from the Greek hero, fell in love with each other. Paris, under pretence of sanctioning their marriage, inveigled Achilles into the temple of Apollo in Troy, where he slew him from an ambush. After the fall of Troy the shade of Achilles demanded that the maiden be immolated upon his tomb. Ovid makes her cheerfully accept her doom:

> The very priest
> Whose knife was buried in her proffered breast
> Unwilling struck, and blinded by his tears,
> But she as to the earth with failing knees
> She sank, intrepid to the last, her robe
> Drew round her form and from the vulgar gaze
> Concealed what virgin modesty required.
> *Metamorphoses*, xiii, l. 638.
> HENRY KING, trans.

According to Philostratus, Polyxena fled to the Greeks after the murder of Achilles and slew herself upon his tomb.

In the Loggia de Lanzi, in Florence, there is a famous statue by Fedi, *The Rape of Polyxena* (1866), which is based upon still another legend,—that Achilles escaped alive from the temple of Apollo, bearing Polyxena with him.

Pomona, the Latin goddess of fruit-trees, in whose honor the Romans celebrated the festival of the Pomonalis. Like her consort, Vertumnus, she was especially worshipped in the country. In art she figured as a beautiful young matron with fruits in her bosom and a pruning knife in her hand. Ovid (*Metamorphoses* xiv, 623) tells how she was wooed and won by Vertumnus, god of the revolving year, who seems to have been known also under the name of Pomonus.

Pond of Kings, a sheet of water in the ancient town of Zaba or Java, capital of the semi-mythical empire of Zabedj, said to have once extended from Cape Camorin to the southern frontier of China. Founded before Christ it flourished in ever increasing splendor until the seventh century A.D., when it waned and fell,—vanishing so completely at last as to leave hardly a record of its existence. The story of the Pond of Kings is told in early narratives of Arabian travel and adventure. Every morning the Treasurer of the Maharajah or Emperor of Zabedj would cast into this pond, which lay in front of the imperial palace, an ingot of gold. On the death of each sovereign the ingots were fished out and divided among his household.

Poppæa, in Roman history, one of the most beautiful, dissolute and unscrupulous women of her day, the mistress and afterwards the wife of Nero. In modern fiction she is an important character in Sienkiewicz's *Quo Vadis* (1895). Seneca had already painted her in the blackest colors in his tragedy *Octavia.*

Poseidon, in Greek myth, the god of the Mediterranean Sea, identified by the Romans with Neptunus or Neptune. A son of Cronos (in Latin Saturn) and Rhea, he divided with his brothers Zeus and Hades the empire of the world, Zeus taking the visible land, Poseidon the sea, and Hades the underworld. The *Homeric Hymns* describe him as equal to Zeus, but less powerful. He had staccato powers of creation, for he made the horse.

And yet another praise is mine to sing,
Gift of the mighty God
To this our city, mother of us all
Her greatest, noblest boast,
Famed for her goodly steeds
Famed for her bounding colts,
Famed for her sparkling sea
Poseidon, son of Kronos, Lord and King
To thee this boast we owe.
SOPHOCLES: *Œdipus at Colonna.*
PLUMPTRE, trans.

Though generally loyal to Zeus, he once plotted with Hera and Pallas to bind him in chains, but was outwitted by Thetis, at whose warning Zeus placed the hundred-handed Briareus besides his throne to frighten the conspirators. Poseidon had three children, Triton, Rhode and Benthesicme, by his wife Amphitrite, and countless others by nymphs and mortals. His symbol was the trident or three-pointed spear. His palace was at the bottom of the sea (*Iliad,* xiii, 21) and he drove over the waves in a chariot drawn by horses with brazen hoofs and golden manes, and accompanied by dolphins and various monsters of the deep. He sided with the Greeks in their war against Troy, although Homer in the *Odyssey* makes him bear an especial animosity to Odysseus in revenge for that hero's treatment of Polyphemus.

In Book xv of Homer's *Iliad* Zeus, alarmed at a defeat of the Trojans, sends Iris to warn Poseidon that he should withdraw his aid from the Greeks. At first Poseidon is inclined to be defiant, answering in great wrath,

We were three brethren, all of Rhæa born
To Saturn; Jove and I, and Pluto third,
Who o'er the nether regions holds his sway.
Threefold was our partition; each obtain'd
His meed of honour due; the hoary Sea
By lot my habitation was assign'd;
The realms of Darkness fell to Pluto's share;
Broad Heav'n, amid the sky and clouds, to Jove;
But Earth, and high Olympus, are to all
A common heritage, nor will I walk
To please the will of Jove; though great he be,
With his own third contented let him rest:
Nor let him think that I, as wholly vile,
Shall quail before his arm; his lofty words
Were better to his daughters and his sons
Address'd, his own begotten; who perforce
Must listen to his mandates, and obey.
Iliad, xv, 212. DERBY, trans.

Iris soothes him into a more compliant mood, and he concludes:

I yield, but with indignant sense of wrong.

Prester John, a mythical Christian conqueror in the East who during the 12th and 13th centuries was believed to have established a vast empire in the very heart of Moslem territory. The delusion was fed by a remarkable forgery, dating from 1165, which purported to be a letter to the Emperor Manuel of Constantinople from "Presbyter Joannes, by the power and virtue of God, and of the Lord Jesus Christ, Lord of Lords." With Oriental extravagance the epistle dilated upon the splendors of his empire. Seventy-two kings were his vassals. When he went forth to war 13 gold crosses preceded him as his standards, each followed by 10,000 horsemen and 100,000 foot soldiers. In his palace he was waited on by 7 kings, 60 dukes and 365 counts; 12 archbishops sat on his right hand and 20 bishops on his left. All the strange beasts and monsters of current legend abounded in his dominions, from the "worm called salamander" to the headless men called Acephali.

Pope Alexander III in 1177 replied to this screed in a letter still extant and believed to be genuine. It is said that he sent a copy by an envoy to this potentate *in nubibus*. Imagine the situation of this hapless diplomat, turned loose among Tartars and Saracens, and knocking at the gate of one paynim sovereign after another in quest of the great Christian emperor upon whose alliance wild hopes had been based! As the envoy never returned, his experiences are lost to us.

The myth acquired additional countenance from vague reports regarding the Syrian church in Malabar, and when at a later period the existence of an actual Christian country in Abyssinia became known to Marco Polo, he had no scruple in classing "Habeischia" as a second division of India, thus supplying a link of identification with Prester John.

When at last the researches of Catholic missionaries had made it clear that no Christian empire had existed in Asia its locality was transferred by common consent to Africa. Former etymologists had found in Prester a corruption of Presbyter, thus indicating a compound of priest and prince. Their successors decided that Prester was simply a corruption of the Portuguese *preto*, black.

Dr. Oppert in *Der Presbyter Johannes in Sage und Geschichte* (1864) plausibly but not convincingly identifies Prester John with Korkhan, the Tartar sovereign of Cashgar.

Wolfram von Eschenbach in his romantic poem *Parzival* (circa 1205) makes Jean-le-Pretre the issue of a marriage between Parzival's aunt and his half brother, Fierifix, king of India, and intimates that after the death of Loherangrin (Parzival's son and heir) Prester John will succeed to the kingship of the San Greal. This hint was seized upon and amplified (circa 1290) in Alfred von Scharfenberg's *Titurel*. See PARZIFAL.

Priam, king of Troy, slain by Pyrrhus on the fall of that city. He was married successively to Arisba and Hecuba, had affairs with other women, and according to Homer was the father of 50 children, among then the ill-fated Paris and Polites, and the heroic Hector. In the *Iliad*, xxiv, he obtains the body of the latter by an effective plea to Achilles, Hector's slayer.

Priapus, in later Greek myth, son of Dionysus and Aphrodite, the god of fruitfulness and the creative principle. Horticulture, vine-growing, the breeding of animals, beekeeping and even fishing, were held to be under his protection. The original seat of his worship lay in Asia Minor, along the Hellespont, whence it subsequently spread over Greece and Italy. Originally a personification of the fruitfulness of nature, he eventually degenerated into a god of sensuality with a phallus as his emblem. His image was often placed on tombs to symbolize the doctrine of regeneration and a future life.

Procne, or **Progne,** in Greek myth, a daughter of Pandion, king of Athens, and Zeuxippe his queen. By her husband, Tereus, she became the mother of Itys. Tereus wearying of her reported that she was dead, and fetched her sister, Philomela, from Athens, whom he ravished on the way. He then cut out her tongue so that she might not bear witness against him and concealed her in a grove on Parnassus. Procne learned of her unhappy plight through a robe which Philomela managed to smuggle to her, on which she had embroidered her story, and the sisters planned a terrible revenge. Slaying the boy Itys they served him up to his father at a public banquet. Tereus discovered the trick and would have killed both the sisters, but the gods changed him into a hoopoe, Procne into a nightingale and Philomela into a swallow. (OVID, *Metamorphoses*, vi, 6.) Other traditions make Philomela (*q.v.*) the nightingale, Procne the swallow and Tereus a hawk. See also PANDAREOS.

Procrustes (The Stretcher), in Greek legend, a robber haunting the

neighborhood of Eleusis in Attica who was finally conquered and slain by Theseus. He had an iron bed on which he bound all wayfarers that fell into his hands. If they were too short he stretched their limbs until they died of exhaustion; if too long he would cut off *quantum suff.* to make them fit. Hence the phrase a Procrustean bed. Alternate names for this ingenious gentleman were Damastes or Polypemon.

Prometheus, in Greek myth, son of the Titan Iapetus and Clymene. At first he was an ally of Zeus, helping him to dethrone Cronus. But gratitude was changed to hatred when Prometheus manifested undue friendship to men, a race whom Zeus despised. He found them grovelling in the lowest depths of misery, naked, cold and unhoused. (ÆSCHYLUS, *Prometheus the Fire Bringer*, v, 540.) Stealing fire from heaven in the hollow of a reed he taught mortals its use. So began the new order of things, which enabled them to grope their way into conditions befitting creatures with the power of thought and speech. Zeus in revenge chained Prometheus to the rugged crags on Mount Caucasus, where a vulture gnawed his liver, which grew as fast as it was devoured. Even in this piteous condition Prometheus defied the celestial tyrant, and refused to divulge his secret, even though he knew liberty would follow:

Let then the blazing levin flash be hurled
With white winged snow storm and with earth-born thunders;
Let him disturb and trouble all that is;
Naught of these things shall force me to declare
Whose hand shall drive him from his sovereignty.
ÆSCHYLUS: *Prometheus Bound*, l. 994.
PLUMPTRE, trans.

In the third drama of his great trilogy Æschylus shows how Hercules killed the vulture and released the victim, with the consent of Zeus, who foresaw that his own son would thus win immortal glory.

There is also a legend that Prometheus created men out of earth and water, or from various members derived from the lower animals. This legend is alluded to by Spenser:

It told how first Prometheus did create
A man of many parts from beasts derived
And then stole fire from heaven to animate
His work.
Faërie Queene, ii, x, 70.

Before Æschylus, Hesiod in his *Theogeny* had told the story of the champion of man. It has been the theme of numerous other poets, ancient and modern.

Titan! to whose immortal eyes
The sufferings of mortality,
Seen in their sad reality,
Were not as things that gods despise,
What was thy pity's recompense?
A silent suffering, and intense;
The rock, the vulture, and the chain;
All that the proud can feel of pain;
The agony they do not show;
The suffocating sense of woe.

Thy godlike crime was to be kind;
To render with thy precepts less
The sum of human wretchedness,
And strengthen man with his own mind.
And, baffled as thou wert from high,
Still, in thy patient energy,
In the endurance and repulse,
Of thine impenetrable spirit,
Which earth and heaven could not convulse,
A mighty lesson we inherit.
BYRON: *Prometheus.*

Proserpine, the Roman name for Persephone. See DEMETER.

That fair field
Of Enna, where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered, which cost Ceres all that pain
To seek her through the world.
MILTON: *Paradise Lost*, iv, 268.

Proteus, in classic myth, a god whose legends are as manifold as were the shapes he could assume at will. Hesiod and Homer make him the guardian of the flocks (the seals) of Poseidon. Homer locates his residence on the island of Pharos; Virgil on the island of Carpathos. His pedigree is variously given. All accounts agree, however, that he rose from the sea about noon to sleep on the rocks, and if caught at that time, would prophesy the future. In his efforts to escape, however, he would assume any form that might prove most elusive. Hence the phrase "protean shapes."

In the *Odyssey*, iv, Odysseus tells how he and his companions, landing before noon on Carpathos, awaited in ambush for the arrival of the god:

Then Proteus, mounting from the hoary deep,
Surveys his charge, unknowing of deceit
(In order told, we make the sum complete).
Pleased with the false review, secure he lies,
And leaden slumbers press his drooping eyes.
Rushing impetuous forth, we straight prepare
A furious onset with the sound of war,
And shouting seize the god;—our force to evade,
His various arts he soon resumes in aid:
A lion now, he curls a surgy mane;
Sudden our hands a spotted pard restrain;
Then, arm'd with tusks, and lightning in his eyes,
A boar's obscener shape the god belies:
On spiry volumes, there a dragon rides;
Here, from our strict embrace a stream he glides:
And last, sublime, his stately growth he rears
A tree, and well-dissembled foliage wears.
Vain efforts! with superior power compress'd,
Me with reluctance thus the seer address'd:
"Say, son of Atreus, say what god inspired
This daring fraud, and what the boon desired?"
I thus: "O thou, whose certain eye foresees
The fix'd event of fate's remote decrees;
After long woes, and various toil endured,
Still on this desert isle my fleet is moor'd,
Unfriended of the gales. All-knowing, say,
What godhead interdicts the watery way?
What vows repentant will the power appease,
To speed a prosperous voyage o'er the seas?"

DRYDEN, trans.

Psyche (Gr. *the Soul*), in later classic myth, a beautiful maiden beloved by Cupid. The jealous Aphrodite had commissioned her volatile son to inspire Psyche with love for some outcast among mortals, but, instead, he married her and carried her off to a secluded spot where he visited her only at night. He warned her never to attempt to see him. Her sisters suggest that she is wedded to some loathsome monster. Wishful to know the truth she lit a lamp while he slept and found him the loveliest of the gods. But a drop of hot oil fell upon his shoulder. He awoke to upbraid her and vanish. In her lonely despair Psyche vainly sought to drown herself. Then wandering from temple to temple in a weary quest, she at last came to the palace of Aphrodite, who retained her as a slave and treated her with great cruelty until Cupid rescued her, and they were joined in happy union forever.

The story forms the most famous episode in the *Golden Ass* of Apuleius (circa 160 A.D.). An exquisite English version, much condensed, appears in Walter Pater's *Marius the Epicurean*. (See CUPID.)

The story is possibly an allegory of how the human soul may lose all by demanding too much, and be restored to its own through the purifying influences of humiliation and suffering. But if so Apuleius builded better than he knew and with materials more venerable than he imagined. Like the cognate fables of Melusina, Bluebeard and Beauty and the Beast its germ may be found in the popular myths of all nations. See these entries, also WHITE BEAR, SEMELE.

Psychopompos, in Greek myth, a name given to Hermes in his capacity of guide of souls to the underworld. This function is ascribed to him by Homer in the last book of the *Odyssey*, where the souls of the slain suitors of Penelope are conducted to the realm of Hades:

As when a flock of bats,
Deep in a dismal cavern, fly about
And squeak, if one have fallen from the place
Where clinging to each other and the rock,
They rested, so that crowd of ghosts went forth
With shrill and plaintive cries. Before them moved
Beneficent Hermes through those dreary ways,
And past the ocean stream they went, and past
Leucadia's rock, the portal of the sun,
And people of the land of dreams, until
They reached the field of asphodel, where dwell
The souls, the bodiless forms of those who die.

BRYANT: *Odyssey*, Book xxiv, 7.

In Egyptian mythology, a similar office was performed by Anubis, a jackal-headed god, son of Osiris by his wife Isis, or as others report, by his sister-in-law, Nephthys, who fearing the jealously of Isis concealed the child by the sea-shore. The office

of Anubis was to superintend the passage of souls to their abode in the underworld. He presided over tombs, and is frequently represented standing over a bier whereon a corpse is stretched.

Methodist peasants in England believe that angels pipe to children who are about to die; in Scandinavia youths are enticed away by the songs of elf-maidens; in Greece the magic lay of the sirens allured voyagers to destruction and the strains of Orpheus's lute drew after him dumb beasts and even rocks and trees.

For Orpheus is the wind sighing through acres of pine forests, and the ancients held that in the wind were the souls of the dead. "To this day the English peasantry believe that they hear the wail of the spirits of unbaptized children, as the gale sweeps past their cottage doors. The Greek Hermes resulted from the fusion of two deities. He is the sun and also the wind; and in the latter capacity he bears away the souls of the dead. So the Norse Odin, who like Hermes fulfils a double function, is supposed to rush at night over the tree-tops, accompanied by the scudding train of brave men's spirits."—JOHN FISKE: *Myths and Mythmakers*, 32.

Why does the piper, the Psychopomp, draw rats after him? Because in Germany and elsewhere they were supposed to represent the human soul. One illuminating myth will suffice to clear up this point. In Thuringia at Saalfeld a servant girl fell asleep while her companions were shelling nuts. They observed a little red mouse creep from her mouth and run out of the window. A bystander shook the girl but could not wake her. So he moved her to another place. Presently the mouse ran back to the former place and dashed about seeking the girl. Not finding her it vanished. At the same moment the girl died. —BARING-GOULD: *Curious Myths of the Middle Ages*.

The heathen Holda was symbolized as a mouse and was said to lead an army of mice; she was the receiver of children's souls. Odin, likewise in his character of a Psychopomp, was followed by a host of rats. See also HATTO, BISHOP.

Puck or **Pouke,** before Shakspear's time, was the generic name for a minor order of demons, and as such is found in all Teutonic and Scandinavian dialects, surviving even among their descendants in New York and Pennsylvania. In *Piers Ploughman's Vision* it is used as a synonym for the devil:

> Out of the poukes ponfold
> No maynprise may us fetch.

Cf. Spenser:

Nc let the Pouke nor other evil sprites,
Ne let mischievous witches with their charms,
Ne let Hob Goblins, names whose sense we see not
Fray us with things that be not.

Shakspear, who was the first to spell the name Puck, seems also to have been the first who identified him with the merry and harmless imp, Robin Goodfellow.

Punch, shortened from **Punchinello,** the hero of a peripatetic puppet show which London has borrowed from the Italian Pulcinello. The Punch marionette is fashioned with a short fat body and a big hunch on the back. A hooked nose, a long chin and a wide mouth are his prominent facial characteristics. His dress consists of a three-pointed cap terminating in a red tuft, a white woollen shirt and drawers, the shirt besprinkled with red hearts and fastened with a black leather girdle, the drawers and sleeves trimmed with fringe. A linen ruffle encircles his neck. His wife is usually named Judy, though sometimes she is called Joan. The once popular puppet show of *Punch and Judy* is a domestic tragedy presented in broad burlesque: Punch in a jealous rage strangles his infant son; Judy, flying too late to the rescue, belabors her husband with a bludgeon; he wrenches it from her, kills her and casts her body into the street. A police officer, coming to arrest him, meets with the same fate, but in the end the Devil outwits him and bears him off in triumph.

Punchkin, in a Hindoo tale of unknown antiquity is a magician who turns into stone all the daughters of a Rajah, with their husbands, save the youngest of them, whom he takes to wife. A son she had left at home comes in search of her, and wins from her the secret as to where the tyrant kept his heart. In the middle of the jungle there is a circle

of palm trees, in the centre of the circle 6 jars of water, below them is a little parrot in a cage. If the parrot is killed the monster will die. By the aid of an eagle he captures the parrot, frightens the magician into restoring his victims to life and then pulls the bird to pieces. As the wings and legs come off so the arms and legs of the magician drop away. Finally as the lad wrings the parrot's neck, Punchkin's own head is twisted round and he dies.

Purgatory of St. Patrick, a former cave on the island of Lough Derg, Ireland, reputed to be an entrance to purgatory. According to mediæval legend Christ instructed St. Patrick that any one might go down in it who had the courage, and it should be for him as if he had passed through purgatory after death. A poem by Henry of Saltrey (circa 1153) describes the adventures of Sir Owayne Miles, who took this opportunity of expiating his crimes, and saw many wonderful sights in the course of his pilgrimage through the nether world. This poem, which was translated into nearly all European languages, may have furnished Dante with a hint for his purgatorial descriptions. At last in 1496 a monk from Holland visited the place and reported to the Pope that it differed in no respect from an ordinary cavern, whereupon His Holiness commanded its destruction. The order was carried out on St. Patrick's Day, 1497.

Puss in Boots, hero and title of a nursery tale founded on *Maitre Chat ou le Chat Botté* (1697) by Charles Perrault (see CARABAS, THE MARQUIS OF). Perrault adapted a tale which he found in the *Piacevole Notte* or *Pleasant Nights* (1554) of the Italian Giovan Francesco Straparola, but Straparola in turn was indebted to ancient Oriental legend. Straparola misses the detail that has promoted the worldwide success of the modern story, the boots which the cat asks its master to make, so it might tread with impunity upon thornbushes. This stroke of genius was probably an inspiration of Perrault's. Moreover, the concluding adventure in the castle differs from that of *Le Chat Botté*, where Puss persuades the Ogre to whom it belongs to transform himself into a mouse and so devours him. Straparola's hero, named Constantine, is less ingeniously confirmed in his possessions by the timely death of the real owner.

A Magyar legend cited by J. A. MacCullough in his *Childhood of Fiction* doubtless preserves the original features.

A fox saved from the huntsmen by a poor miller promises him in return a wealthy wife. He tells the great King Yellowhammer that he has been sent by "Prince Csihan" to ask his daughter's hand, and presents him with a lump of gold, saying the prince has no smaller change. "Dear me," thought the king, "what a rich fellow this must be," and begged the fox to bring him at once. On the way the miller is told to strip and go into the water. The fox tells the king they have lost all their possessions. Clothes and a retinue are at once sent to the miller. While homeward bound from the marriage the fox by strategy destroys the wealthy Vasfogu Baba, and takes her castle for the miller and his bride. Then the fox shams illness, and is cast out upon a dunghill. "You a prince," mutters the fox, "you are nothing but a miller!" Terrified for the safety of his secret the miller restores his benefactor to the place of honor in the castle.

Pwyll, Prince of Dyfed, hero of a story included by Lady Charlotte Guest in *The Mabinogion* drawn from the 14th century MS., *The Red Book of Hergest.* He exchanges kingdoms with Arawn, the prince of Annwn (Hades), who has been worsted by another prince of the lower world, Havgan. Pwyll defeats Havgan. At the end of a year he and Arawn resume their proper shapes to find they have never been missed and their kingdoms are in better shape than ever.

Pye, Susan or **Susie,** the reputed mother of Thomas à Becket, and

heroine of an apocryphal legend which entered widely into mediæval folk-literature. Gilbert à Becket, a crusader, was taken prisoner in Palestine by a noble Moor, who confined him in his own castle. His sufferings moved the compassion of his captor's daughter, and compassion led to love. She aided him to escape, but made him promise that after he reached home he would send for her and make her his wife. This he neglected to do, and the lady, with the assistance of two English words, "London" and "Gilbert," made her way to England and to her lover, who received her joyfully. Before their marriage she professed Christianity, and was baptized with much ceremony, six bishops assisting at the rite. Her only child was the famous Archbishop. Michelet, Froude and Knight have accepted the story, but fuller investigation proves that Gilbert à Becket was a burgher merchant of Rouen who married Rohese, the daughter of a burgher family at Caen, and came to London to engage in trade. The story of the young Saracen appealed to the imagination of the people, and in one form or another appears in many ballads of England and Scotland under the titles *Lord Bateman*, *Lord Beichan*, *Young Beikie*, *Young Bondwell*, *Young Beichan* and *Susie Pye*. The name given to the lady in the ballads differs—"Eisenn," "Safia," "Burd Ishel," and "Susie Pye."

This kind of story, the loving daughter of the cruel captor, is as old as Medea and Jason, as recent as Gulnare and the Giaour. The damsel's search for the lover whom she has liberated is found in such folk-tales as, *e.g.*, *The Black Bull of Norroway*. No story, in fact, is more widely diffused. See chapter *A Far Travelled Tale* in Lang's *Custom and Myth*. The local color, the Moor or Saracen, is probably derived from crusading times.

Pygmalion, in classic myth, king of Cyprus. He fell in love with an ivory image of a maiden carved by his own hand, and prayed to Venus at her festival that the image might be endued with life. His prayer was granted; he married the maiden and became by her the father of Paphus. In later versions of the story the statue was said to represent Galatea; hence Galatea became her name when she was summoned to mortal life. William Morris has given a modern setting to this story in his *Earthly Paradise*. W. S. Gilbert has made it the subject of a comedy, *Pygmalion and Galatea*, in which the statue after being wakened into life finds itself so out of place among the passions of the living creatures in the midst of which it has come that it returns to its pedestal.

As once with prayers in passion flowing,
Pygmalion embraced the stone,
Till from the frozen marble glowing,
The light of feeling o'er him shone,'
So did I clasp with young devotion
Bright Nature to a poet's heart;
Till breath and warmth and vital motion
Seemed through the statue form to dart.
SCHILLER: *The Ideals.*

Pygmies (from a Greek word meaning a cubit, *i.e.*, 13½ inches), a nation of dwarfs first mentioned by Homer (*Iliad*, iii) as living on the shores of the ocean and engaging in the springtime in a yearly battle with the cranes who invaded their cornfields.

There is a later story that an army of Pygmies discovered Hercules asleep after his victory over Antæus, and made elaborate preparations to attack him. Before they had got quite ready Hercules awoke, laughed at their manœuvres, wrapped a lot of the little warriors in his lion skin and carried them to Eurystheus, his task-master. Aristotle, describing the Pygmies, said they lived in hollow caves and holes under the ground.

Milton was probably the first writer who recognized the kinship between the ancient Pygmy and the modern fairy,—

That Pygmæan race
Beyond the Indian mount, or fairy elves
Whose midnight revels by a forest side,
Or fountain, some belated peasant sees,
(Or dreams he sees), while overhead the moon

Sits arbitress, and nearer to the earth
Wheels her pale course; they on their mirth and dance
Intent, with jocund music charm his ear.
At once with joy and fear his heart rebounds.

Paradise Lost, i.

This kinship has been elaborately traced by Grant Allen in an article in the *Cornhill Magazine*.

It is significant that "the little people" is the term applied to fairies in many countries. The word fairy itself is derived from the Latin *Fata* (Fate), which it retains in Italian. The Provençal form is *Fada*, the French is *Fée*. The real Norman English is Fay, but this has given way to Fairy, which originally was a collective form, meaning the kingdom or tribe of Fays. Under the influence of courtly Norman literature this one Romance word, fairy, has overshadowed the elf of the Anglo-Saxons and the Celts, and absorbed the Derbyshire pixies, the Teutonic nixies, the dwarfs and weirds of Scandinavia. But etymology throws little light upon the origin of the myth. Not the Roman Fata but Neolithic man was the real ancestor of the British fairy, and Neolithic man was probably coeval with the earliest Egyptian culture. It was he who left behind him the tumuli or barrows which he used as family vaults. Two thousand years before Christ the Aryan Celts who overran Europe defeated and dispossessed him, but did not dare disturb his tombs. In imagination they peopled these with the ghosts of the departed. The Neoliths were small and swarthy. Hence the comparatively gigantic Celts came to think of the Neolithic ghosts as a little people who dwelt underground and wrought curious utensils of stone and amber (see ELFSTONES), or guarded hidden treasure. Buried treasure, it may be added, was laden with a curse which would cling to the discoverer.

All myths tend to exaggeration; tall races swell into giants, small races shrink into dwarfs. The Neolithic ghosts were eventually minimized into tiny sprites. Belonging to a hostile but conquered race they were dreaded rather than reverenced. Being a feeble folk they were annoying rather than formidable. They delighted in petty mischief, in curdling milk, spoiling water in the wells, burning up the corn in the fields, or leading men astray at nights. Hence they were propitiated as far as possible by the Celts, and by the later races, such as the Anglo-Saxon, who learned the Celtic superstitions from their Welsh slaves.

In country places they were always more or less dreaded, and this dread caused them to be spoken of euphemistically,—in Scotland, as the wee fair folk; in Wales, as Mother's blessings; in Ireland, as the good people. The latter expression reminds one of the Latin Manes, the kind ones. The euphemism may often have been accepted literally and so may have helped to gain for the fairies a better character. At all events their character did improve, though to the last they remained impish and frolicsome. The fairy slighted by not being invited to a birth or christening always revenges herself. Even the fairy godmother who presides over the ceremony balances her good gifts to her protégé with some form of evil to the protégé's enemies. Shakspear's fairies, who represent the ordinary English tradition, are always mischievous and sometimes malicious. Ariel is a docile slave to Prospero, but he causes the shipwreck and he plagues Caliban with pains and pinches, he misleads the drunken sailors into the morass and snatches away the tables in the form of a harpy. See also PUCK, ELVES.

Pyramus. See THISBE.

Pyrrha, in classic myth, cousin and wife of Deucalion (*q.v.*), who after the deluge renewed the race of women as Deucalion of men by throwing stones behind her back.

There is not such a treat among them all,
Haunters of cavern, lake, and waterfall,
As a real woman, lineal indeed
From Pyrrha's pebbles or old Adam's seed.

KEATS: *Lamia*, Book ii, l. 330.

Pyrrhus. See NEOPTOLEMUS.

Pythagoras (B.C. 582–500), a famous Greek philosopher, has been the centre of a cycle of myths which hopelessly obscure all the real facts in his life. According to these legends he was a subject of the tyrant Polycrates, who recognizing his precocious intelligence recommended him to the priests of Heliopolis as a promising pupil; they in their turn handed him over to the priests of Memphis, and so by various shifts and devices of sages who feared he would penetrate too deeply into their esoteric mysteries, he passed under the temporary tuition of every school of philosophy, Egyptian, Phœnician, Chaldean, Jewish, and Arabian, and also learned much from the magi of Persia, the Brahmans of India, and the Druids of Gaul. Fable attributes to him a more or less platonic intimacy with Themistoclea, priestess of Delphi, who opened to him the sanctuary of the temple. Herodotus claims that he imbibed his most famous theory, that of metempsychosis, or the transmigration of souls, from the Egyptian priests.

Finally at Crotona, in Italy, Pythagoras established a school in the house of Milo, where the Pythagorean doctrines were publicly taught. But because these doctrines tended towards a sacerdotal aristocracy, they proved highly unpopular, the school became involved in the democratic revolution, its members were slain or dispersed and their houses were burned. Pythagoras, himself, having vainly sought an asylum in various cities, was at last accepted by Tarentum. There he finished his life in obscurity. A masterly poetical exposition of the Pythagorean philosophy has been made by Ovid in his *Metamorphoses*.

A typical passage is here taken from the English version by John Dryden:

What feels the body when the soul expires
By time corrupted or consumed by fires?
Nor dies the spirit, but new life repeats
In other forms, and only changes seats.
E'en I, who these mysterious truths declare,
Was once Euphorbus in the Trojan war;
My name and lineage I remember well,
And how in fight by Sparta's king I fell.
In Argive Juno's fame I late beheld
My buckler hung on high and owned my former shield.
Then death, so called, is but old matter dressed
In some new figure and a varied vest:
Thus all things are but altered, nothing dies;
And here and there th' unbodied spirit flies,
By time, or force, or sickness dispossest,
And lodges, where it lights, in man or beast;
Or hunts without, till ready limbs it find,
And actuates those, according to their kind;
From tenement to tenement is tossed;
The soul is still the same, the figure only lost:
And as the softened wax new seals receives,
This face assumes, and that impression leaves;
Now called by one, now by another name;
The form is only changed, the wax is still the same:
So death, so called, can but the form deface,
Th' immortal soul flies out in empty space;
To seek her fortune in some other place.
OVID: *Metamorphoses*, XV. DRYDEN, trans.

Pythia, in Greek history and myth, the general name for the priestess of the most famous of all oracles, that of Apollo at Delphi. She was always a virgin, chosen from some peasant family in the neighborhood, originally a young girl, but latterly always a woman over fifty, still wearing a girl's dress, in memory of the elder custom. The reason for this change as recorded by Plutarch is that quite early in the history of the oracle a youth from Thessaly fell in love with the Pythia and carried her off. Thereafter it was decreed that the Pythia should always be old and homely.

In the prosperous times of the oracle, when daily prophecies were uttered (unless the day itself or the sacrifices were unpropitious), two Pythias acted alternately, with a third to assist them.

Having prepared herself by washing and purification, the Pythia entered the sanctuary, with gold ornaments in her hair and flowing robes around her. She drank of the water of the fountain Cassotis, which flowed into the shrine, tasted the leaves of the laurel tree standing in the chamber, and took her seat upon a circular slab placed on a

lofty wooden tripod, or three-legged stool. This tripod in turn stood over a small opening in the ground, whence rose intoxicating vapors, which had the power of inducing convulsions. No one was present save a priest, called the prophet, who explained the words she uttered in her ecstasy and put them into hexameters. In latter time the suppliants were content with prose answers.

Pythias, famous for his friendship with Damon (*q.v.*), is a leading character in the various dramatizations of the story; the latest being John Banim's *Damon and Pythias*, 1821. In the drama Pythias is betrothed to Calanthe, and on the very day set for his wedding, Damon is condemned to death by Dionysius. Pythias secures for his friend a six hours' respite to bid farewell to his wife Hermion and his child, while he himself remains in prison as a pledge for Damon's return. Damon, but not by his own fault, does not return till Pythias has been brought to the scaffold. Dionysius pardons Damon.

Python, in Greek myth, a huge serpent or dragon that sprang from the slime of the earth after the flood had subsided. He was slain by Apollo, who founded the Pythian games to commemorate his own victory.

Q

Quetzalcoatl (Feathered Serpent), the great white God of the Aztecs, whom they probably borrowed from their predecessors in Mexico, the Toltecs. His origin was in the fabulous country of Tlapallan. One day in the far past, so the myth ran, a stranger of noble appearance, white and bearded, sailed in from the Atlantic Ocean in a bark of serpent skins. He taught the people agriculture and gave them laws, but having raised the jealous anger of the native god Tetcutlipoca he sailed away with the promise that he would return again with his sons and rule the country. Cortez found the tradition still surviving on his arrival in Mexico and was himself welcomed by Montezuma as the returning god, a delusion that greatly facilitated his eventual conquest of the country. The Spaniards on their side saw in the religion which claimed him as a founder many striking resemblances to Christianity, and their missionaries identified him with the Apostle St. Thomas, who had journeyed to the New World for its conversion. Baptism was practised on babes for the remission of sin; confessions were heard from adults; many of the sacred sayings closely parallelled famous texts in the New Testament. "Clothe the naked and feed the hungry," "Keep peace with all; bear injuries with humility; God, who sees all, will avenge you," "He who looks too curiously on woman commits sin with his eyes,"—these were familiar admonitions of the Aztec priests. Furthermore Quetzalcoatl wore the insignia of the cross.

Comparative mythologists are inclined to explain the latter as the symbol of the cardinal points, and to explain Quetzalcoatl as a sun god, the dweller in a higher sphere, who descends to earth to civilize and instruct mankind. In Guatemala he is known as Gucumatz, and in Yucatan as Kukulcan, both of which names mean Feathered Serpent.

Quirinus, in Roman legend, a name of Romulus derived, according to Dionysius of Halicarnassus, from the Sabine language. It is usually conjectured that the Sabine root was *curis*, a spear. Quirinus, therefore, may have been the name under which the Sabines worshipped their god of war as father or founder of their old capital, Cures, just as the Romans honored Mars as the father of Romulus. When the Sabines emigrated to Rome they took the cult and the name to their new abode on the Quirinal hill. Thus Quirinus, though identified with Mars, had a

separate worship on the slope of the Quirinal. When in course of time their connection was forgotten, Quirinus became another name for Romulus the son of Mars. In the *Fasti* of Ovid ii, 505, the spirit of Romulus is represented as saying, "Forbid the Quirites to lament, and let them not offend my Godhead with their tears. Let them offer me frankincense and let the multitude worship Quirinus, their new God, and let them practise my father's arts and warfare."

Quoasir, in Norse myth, a fermented mixture of honey and blood which conferred eternal life and vigor on the gods of Walhalla.

R

Ra, the sun-god of Egyptian myth, generally represented in the figure of a man with a hawk's head, sometimes standing, sometimes walking, and sometimes seated on a throne, the latter being a reminiscence of the royalty he had primitively exercised in Egypt.

The sun, whose revolutions mark time to human intelligence, was sometimes taken for time himself, therefore in some details Ra resembled Cronos or Saturn. During the night he visits the infernal kingdoms under the name and form of the god Noum. Just before the dawn he is called Toum or Atoum; as he emerges from the Lotus flower into the brightness of the new day, he takes the name of Horus. At mid-day, having penetrated to the centre of the body of Rat, the goddess of the sky, he takes the form of a griffin. The syllable which composes his name as god of the sun was added to the name of other divinities, as *e.g.* Ammon-Ra, Hor-Ra, Osiris-Ra, etc.

Ra was regarded by the Egyptians as the maker and creator of everything in the visible world,—in heaven and in Tuat, or the underworld, as well as of heaven itself, and the world, and the underworld. The first act of creation was the appearance of his disk above the waters of the world-ocean, with which his first rising-time began.

Rabican, in Carlovingian romance, an enchanted horse, belonging first to Argalia, son of Galafron, King of Cathay. Argalia was slain by the giant Ferrau and Rabican eventually passed into the ownership of Rinaldo, who won him away from his guardians, a giant and a griffin. He was coal black, save for a white star on his forehead and one white hind foot, fed only on air, and was matchless for speed, though in strength he yielded to Bayard, but to Bayard alone.

Ragnarok (the darkening of the Regin, or gods, hence in English best known as the *Twilight of the Gods*), the last day or Judgment Day of Scandinavian myth. Wars and earthquakes, winters of unprecedented severity, prodigious sins among gods and men will herald the approach of this day. Sun and moon will be extinguished, the stars will fall from the heavens. Yggdrasil will tremble, Loki and his dread sons will be loosened from their chains. The giants will come from the East, and from the South the fiery children of Muspel with dark Surtur at their head, the last battle will be fought on the field of Wigria. Thither Odin at the head of a host of gods will rush to meet the enemy. Hell and heaven will split open; Surtur will fling his fiery darts upon the earth, and the entire universe will be consumed. Vidar and Vali alone will survive the conflagration and restore a new order out of chaos.

Rama, hero of the *Ramayana*, the epic of South India, which owes its present form to the poet Valmiki. He is thought to have reconstructed it from an older Vedic rhymed tradition, possibly five centuries before Christ. Through the machinations of a stepmother Rama is banished from his father's kingdom of Oude. The same beldame instigates the giant Ravana to carry off his wife

Sita to Ceylon where the giant rules. Ravana's brother Vibhishana, and Sugriva, king of the monkeys, help Rama in his pursuit and recapture of Sita, and his conquest of Ceylon. He is finally restored to his own kingdom. Rama, known specifically as Rama-Chandra (the latter term signifying the moon), is regarded as one of the avatars or incarnations of Vishnu, the second person of the Hindoo trinity.

Red Spectre, or **Little Red Man of the Tuileries,** in popular French myth, a goblin who is supposed to haunt that palace and its adjacent buildings, showing himself on the eve of some great disaster. Catherine de Medicis, who built the Tuileries, had no sooner taken up her abode in it than she left it forever in sudden horror. She declared, it is said, that a little red monster appeared and disappeared there at will. He had informed her she would die "near St. Germain." The Tuileries were too near to St. Germain l'Auxerrois, she would not live there, nor would she visit St. Germain-en-Laye, or the Abbey St. Germain. In her last sickness she lay at the Hotel de Suissons. A Benedictine friar heard her confession. She asked his name. "Laurent de Saint-Germain," said the friar. The queen uttered a cry and expired.

On the eve of May 14, 1610, the date of Henry IV's assassination, the Red Spectre made his appearance in the Tuileries. He foretold the troubles of the Fronde to Louis XIV when that monarch was a mere child. He appeared to Marie Antoinette's women a few days before the terrible 10th of August, 1793. He visited Napoleon I at Cairo, shortly after the battle of the Pyramids, and predicted to the Little Corporal his brilliant destiny. Chamberlain's *Anecdotes of Napoleon and his Court* tells this story: In the month of January, 1812 (the winter preceding the Russian campaign), the Red Man asked a sentinel if he might speak to the emperor. The soldier replying in the negative, the demon brushed him aside, and ran quickly up the steps. He said to a chamberlain, "Tell the Emperor that a little Red Man whom he saw in Egypt wishes to see him again." Napoleon admitted the *petit homme;* a long conversation followed in the private cabinet; from a few words that were overheard Napoleon seemed to be pleading for something which was refused. Finally the door was opened, the Red Man came out, passed quickly through the corridors, and disappeared on the grand staircase which nobody saw him descend.

Béranger celebrates this spectre in a poem entitled *Le Petit.*

Rouge, Homme, supposed to be spoken by a charwoman who had done duty in the Tuileries for forty years. Here is the second stanza, in Robert Brough's version:

Just imagine, my dears,
A little lame devil all dressed in red;
A hump right up to his ears;
A horrible squint and a carroty head;
A nose all crooked and long;
A foot with a double prong;
And a voice—Lord save us! whenever it croaks,
It's notice to quit to the Tuileries folks.
Saints in heaven who sing,
Pray for our blessed king!

Rénouard or **Rinoardo,** a familiar figure in Carlovingian romance, especially in the cycle dealing with William of Orange, his brother-in-law and liege lord. He was a man of gigantic stature, half comic, half terrible, who wielded a stout club with portentous effect. His father was King Desramé, the Saracen King of Cordova, his sister was Orabe, who after her conversion and marriage to William was known as Guibore. Rénouard had been sold into slavery in France, served for a period as a scullion in the kitchen of Louis the Pious, but was rescued thence by William, who enrolled him in his army. After performing great deeds for France, Rénouard was baptized and rewarded with the hand of Ælis, daughter of the Emperor. Finally he ended his days with William in a convent.

Dante (*Paradiso,* xviii, 46) put

both William and Rénouard among the militant souls who fought for the faith, in the Heaven of Mars where their souls are pointed out by Caccia-guida.

Revere, Paul (1735–1818), a famous American patriot of the revolutionary era, a goldsmith, and engraver by trade, is chiefly remembered as the hero of an episode which Longfellow has celebrated in his stirring ballad *The Midnight Ride of Paul Revere.* Briefly summed up, the facts were as follows: In 1774 Revere had become a member of a society organized to watch the British in Boston. On the night of April 18–19, 1775, at the request of Joseph Warren, he made a wild dash on horseback from Boston to Lexington to warn Hancock and Samuel Adams of the approach of English troops. Then passing on towards Concord to warn the people there, he was captured by a party of British soldiers, and was brought back to Lexington, where he was released on the next day. The poet says nothing of the interview with Hancock and Adams, which in reality was the one great object of Revere's mission, rather than the general knocking at every door as he sped past, this latter being a mere poetical touch.

Reynard, hero of the satirical beast epic or fable, *The History of Reynard the Fox.* The literary basis of the poem is the fable of the *Lion and the Fox* retold from popular tradition by Æsop, and enlarged into a beast epic in Latin by an unknown monk of the 10th century. It had enormous European currency in the Middle Ages, receiving its finest literary embodiment in the Low German and Flemish versions of the thirteenth, fourteenth and fifteenth centuries. Goethe in 1794 put the Low German version into his own hexameters under the title *Reinecke Fuchs.* The plot is simple.

King Lion, ascribing an illness to the vengeance of heaven on his negligent administration of justice, summons all his subjects by proclamation to appear at court. All obey save Reynard, the fox, who is conscious that he has played many unconscionable tricks upon his fellow animals, and especially upon his old enemy, Isengrin the wolf. He outwits and maltreats various messengers dispatched to remind him of his duty. At last, persuaded by Krimel, the badger, he comes to court in the guise of a physician and prescribes for the royal patient. The lion, he says, cannot be cured save by wrapping himself in the warm skin of the wolf, who must be slain and flayed. By other malicious stratagems he drives all his foes in terror from the court, later proves treacherous even to his friends, and winds up by poisoning the lion.

In all ages the Fox has been famous for cunning and resource. Pliny tells us that in Thrace "when all parts are covered with ice, the foxes are consulted,—an animal which in other respects is baneful for its craftiness. It has been observed that this animal applies its ear to the ice, for the purpose of testing its thickness; hence it is, that the inhabitants will never cross frozen rivers and lakes, until the foxes have passed over them and returned." Olaus Magnus reported its ingenious stratagems to catch its natural prey or outwit its enemies. Thus, "when he is hungry, and finds nothing to eat, he rolls himself in red earth, that he may appear bloody; and casting himself on the earth, he holds his breath and when the birds see that he breathes not, and that his tongue hangs forth of his mouth, they think he is dead; but so soon as they descend, he draws them to him and devours them." Most surprising is his method of ridding himself of fleas: "he makes a little bundle of soft hay wrapped in hair, and holds it in his mouth; then he goes by degrees into the water, beginning with his tail, that the fleas, fearing the water, will run up all his body till they come at his head: then he dips in his head, that they may leap into the hay; when this is done, he leaves the hay in the water and swims forth."

Rhampsinitus, the classical form of the Egyptian Rameses, probably the same as Rameses III (12th century), of whom Herodotus (ii, 121) says that he was successor to Proteus, the old man of the sea. He had, therefore, become a more or less mythical character; and a great number of years separated him from the age of Herodotus. In these years the Egyptians had added to

his legend a tale which perhaps was previously anonymous. They said that the King built a subterranean treasury, whereof the master-mason knew the secret; that the mason on his deathbed told his sons, who daily robbed the treasury; that one of them was caught in a trap; and that the other cut his head off and escaped. Rhampsinitus then exposed the mutilated body; and the wily thief, by a clever trick, intoxicated the guards, carried away the corpse, evaded the snare baited with the King's daughter, and married that princess. See THIEF, MASTER.

Rhea, in Greek myth, the daughter of Uranus and Gæa, spouse of her own brother Cronus and mother of the Olympian gods, Zeus, Hades, Poseidon, Here, Hestia, Demeter. On this account she was called "the Mother of the Gods." In early times she was identified or merged into the Asiatic Cybele, "The Great Mother" who like herself was a representative of the fruitfulness of nature. As Cybele she was known to the later Greek mythologists,—who attributed to her the cultivation of the vine and agriculture,—and to the Romans, who worshipped her also under the name of the Great Mother (*Magna Mater*). Strabo (469, 12) held that Cybele was the Cretan Rhea who had fled from her native island to the mountain wilds of Asia Minor in order to avoid the persecution of Cronus, her husband.

Rhodope or **Rhodopis,** in semi-mythical history a Greek courtesan of Thracian origin who plied her trade in Naucratis in Egypt. She is said by Pliny (*Natural History,* xxxvi, 12) to have built the third pyramid. Herodotus claimed to have seen at Delphi 10 iron spits, representing the tenth part of her gains, which she had presented to the oracle. She is said to have eventually married Psammetichus, king of Egypt. One of the later legends about her has been versified in William Morris's *Story of Rhodope* (*Earthly Paradise,* iii).

As she was bathing at Naucratis an eagle snatched away one of her slippers and subsequently dropped it into the lap of the Egyptian king as he sat dispensing justice at Memphis. The issue was a successful search for the owner, who was taken for partner on the throne. Morris's Rhodope, however, although almost a beggar maid, is in purity a laudable contrast to her classical *alter ego.* See CINDERELLA.

Rhœcus, in classical mythology, an Assyrian youth who, as a reward for having propped up a falling oak-tree, gained from the hamadryad that dwelt within it the promise to accept him as a lover. She sent a bee to notify him of the appointed time. He happened to be engaged in a game of dice, and he not only paid no heed to the message but gave the bee so angry a brush that it went back wounded to its mistress. When at last he repaired to the place where the nymph was to meet him he could no longer see her, for his love of vulgar pleasures had blinded him to higher things. He could only hear her voice bidding him a sad and eternal farewell. A more prosaic form of the story makes the nymph, in anger, smite him with ordinary blindness. The subject has been treated by Leigh Hunt in his prose tale *The Hamadryad,* by Landor in his poem of the same name and by Lowell in his poem *Rhœcus.*

Richard Sans Peur (Richard without Fear), in a Norman French romance of that name, is the nickname of the hero, who is an obvious recrudescence of Richard Cœur de Lion. Strange liberties are taken with history, Richard himself becoming a brother of Robert the Devil. Brundemor, a fiend, obtains leave of absence from hell in order to prove that he can frighten him. But his most terrifying tricks excite only laughter. Baffled, the fiend takes the form of a new-born female infant, whose wailings attract the kindly Richard, and he places the foundling in charge of a forester. Then follow a series of heroic adventures. Richard meets another fiend, Hellequin, who

turns out to be Charles Quint (possibly Charles Martel); he joins Charlemagne in a crusade; he vanquishes Saracens and giants; he lays ghosts and demons and vampires; after seven years he returns to claim the foundling as his destined wife. Seven years later he marries her. The demon wife pretends to die and is buried, leaving a parting request that Richard shall spend a night besides her tomb in a lonely chapel in the woods. At midnight she revives, screaming. Richard betrays no fear. The discomfited Brundemor flies back to hell. Seven years later he reappears in the form of a black knight who betrays Richard into an ambush. A dozen fiends fall upon him and are put to flight by the aid of his sword, whose pommel contains holy relics of the greatest efficacy.

Rigi-Kaltbad, a town in Switzerland famous for its warm baths, has the following legend. A gang of wild libertines who infested the castle of Hoitenstein, near Weggio, had made a plot to carry off the three daughters of Walter Greter. But, warned in time, the three girls fled up the Rigi mountain and found shelter in a cavern. Here they spent their lives in prayer and fasting and when the last of the trio died, a source of pure water gushed from the rock which had served her as a pillow. The spring was known as the "Schwesternborn" or "Source of the Sisters" and developed marvellous healing qualities. A chapel was built in 1585, pilgrims flocked to the place, the monkish and the lay inhabitants increased and the town soon grew up.

Rimini, Francesca da, in Dante's *Inferno,* v, 97, is placed with her lover, Paolo, among the lustful in the second circle of hell. She tells her own story to Dante and Virgil, a true story with which Dante was well acquainted, for it happened in his own day and neighborhood.

"Strange to think: Dante was the friend of this poor Francesca's father; Francesca herself may have sat upon the poet's knee, as a bright innocent little child. Infinite pity, yet also infinite rigor of law; it is so Nature is made, it is so Dante discerned that she was made."—CARLYLE: *Heroes and Hero-Worship.*

Francesca, daughter of Guido Vecchio da Polenta, Lord of Ravenna, married (circa. 1275) Gianciotto or Lanciotto, second son of Malatesta da Verrucchio, Lord of Rimini. According to Boccaccio, Gianciotto was "hideously deformed in countenance and figure," and determined to woo and marry Francesca by proxy. He accordingly "sent, as his representative, his younger brother Paolo, the handsomest and most accomplished man in all Italy. Francesca saw Paolo arrive, and imagined she beheld her future husband. That mistake was the commencement of her passion." A day came when the lovers were surprised together, and Gianciotto slew both his brother and his wife.

As a matter of fact, at the time of the tragic death (1285) Francesca had a daughter 9 years old, and Paolo, who was about 40, and had been married 16 years, was the father of two sons. The episode forms the subject of a dramatic poem by Leigh Hunt (1816) and of tragedies by George Henry Boker (1855), Marion Crawford (1902) and Gabriel D'Annunzio (1901).

Rinaldo (Ital., in French **Renauld**), one of the most famous characters in mediæval poetry and romance, especially that of Italy, where he figures as one of the Twelve Paladins of Charlemagne in Pulci's *Morgante Maggiore* (1485), Bojardo's *Orlando Innamorato* (1495), Ariosto's *Orlando Furioso* (1516), and Tasso's *Jerusalem Delivered* (1574), not to mention a juvenile performance by the latter poet entitled *Rinaldo* (1562), now practically forgotten, but once of great vogue, which gathered together and synthesized all his various exploits and adventures.

The hero's first appearance, in extant literature, is in the French romance *Les Quatre Fils d'Aymon,* where as Renauld de Montaulban,

eldest son of Aymon (*q.v.*), he spends most of his time in fighting against Charlemagne, and flies to his death in the Holy Land when his faithful steed, Baryard or Bajardo (*q.v.*), is drowned by the emperor. The Italian poets transmogrified his character and career. He is described by Pulci, Bojardo and Ariosto as the bravest and strongest of all the paladins, save his cousin Orlando, but gentler and more beautiful than the latter; the special champion of women and the weak, and the terror of pagans and evildoers. While still in his teens he defended the honor of his mother, Beatrice, against the slanders of Ginamodi Magonza, whom he slew in a duel. While still a minor, impelled by love of glory and emulation of his cousin, a youth of his own age, he left Paris and in the forest of Ardennes found and fell in love with the beautiful Clarice, daughter of Yvonne (Iwein?), lord of Gascony, a vassal of Charlemagne. To prove his worth Clarice directed him to joust with the courtiers, and was captivated by his success. He obtained possession of the horse Bajardo, the sword Fusberta, and the helmet of Mambrino, married Clarice, and remained at Charlemagne's court until he fell under the evil spell of Angelica's beauty. The waters of Merlin's Fountain of Hate turned his love into hatred at the same time that the waters of the twin Fountain of Love turned Angelica's indifference into temporary love. Hence a game of cross-purposes which reach their serio-comic apogee when the couple once more alter their beverages. Rinaldo frequently jousted with Orlando, neither gaining any advantage over the other. One of the stoutest defenders of Paris against Agramant, the Saracen emperor, he was unanimously named as champion of Christianity to fight against Ruggero the champion of the Moors. The arrangement came to naught through the machinations of the fairy Melissa, but later Agramant was completely routed, and Rinaldo sailed for Italy. There he encountered Ruggero, who had been converted and baptized by Romito, and promised him the hand of his sister Bradamante. Returning in triumph to France he was welcomed with great honor by Charlemagne.

Pulci adds an episode of his own invention. Rinaldo was so incensed with Charlemagne for his disastrous faith in Gano di Maganza (Ganelon) and the consequent death of Orlando at Roncesvalles that he rose against the emperor and actually wrested the throne from him, but returned it and forgave him in deference to his advanced years.

Fortigueruerri, continuing in his own way the stories of Bojardo and Ariosto, tells of the concluding exploits of Rinaldo and those of Naldino, his son by Clarice, and makes Rinaldo die with other paladins at Roncesvalles.

In the *Jerusalem Delivered* Tasso uses Rinaldo to suit his own purposes. He is the Achilles of the epic;—next to Godfrey and Tancred the greatest and bravest of the Christian besiegers and even from his infancy as beautiful as Cupid and as proud as Mars. A new pedigree is invented for him, to flatter the family pride of Tasso's patron, Duke Alfonso of Este. He is one of the founders of the Este family, born on the banks of the river Adige, son of Bertoldo and Sophia, and brought up by the great Countess Matilda. While not yet 15 he ran away to join the crusaders under Godfrey de Boulogne, and performed doughty deeds in the squadron of adventurers led by Dudon di Consa. Pluto sent the sorceress Armida to create dissension among the Christians. Fifty knights who fell under her spell were liberated by Rinaldo, but finally he himself succumbed, and she conveyed him to an enchanted palace on a mountain in Teneriffe, where, like Tannhauser, he abandons himself to luxury and sloth. Godfrey sends Carlo and Abaldo to his rescue. They succeed in arousing his dormant nobility, he tears him-

self away, follows them to the Christian camp, finds means for demolishing the enchanted forest of Ismeno (*q.v.*) and after Tancred's mind has been unhinged by the death of Clorinda, becomes the real leader of the besiegers, heading the final and successful assault against Jerusalem.

Ripheus (It. **Rifeo**), in Virgil's *Æneid* ii, 426, is praised as "the most just among the Trojans and most observant of the right." Dante, *Paradiso* xx, 67, puts him into heaven,—the only pagan save Trajan who is admitted to the company of the blest. With Trajan he is one of the five souls who form a coronet around the head of the mystic eagle personifying the Roman empire. The eagle himself asks of Dante:

> Who, in the erring world beneath, would deem
> That Trojan Ripheus in this round was set,
> Fifth of the saintly splendors? Now he knows
> Enough of that which the world cannot see,
> The grace divine: albeit e'en his sight
> Reach not its utmost depth.
> *Paradiso*, xx, 118. CARY, trans.

The episode has excited much theological disapproval. "This is a fiction of our author," says Buti, "as the intelligent reader may imagine, for there is no proof that Ripheus the Trojan is saved." Venturi opines that if Dante must needs introduce a second pagan into heaven he would better have chosen Æneas, Virgil's hero and the founder of the Roman empire. It has been suggested that Dante connected Virgil's description of Ripheus with Acts x, 34: "God is no respecter of persons; but in every nation he that feareth Him and worketh righteousness, is accepted with Him." The word translated here as "righteousness" is *justitia* in the Vulgate.

Robert the Devil, subject of a mediæval French morality play and of a poem *Li Romans de Robert le Diable*, which in the sixteenth century was expanded into a *Dité* or *Lay of Robert the Devil*. Though differing in details, the outlines are similar. Aubert, Duke of Normandy, having compelled his wife Jude to hold commerce with him against her wish, was informed by the lady that God would have no hand in the affair. When the child appeared, after long and painful travail, she cursed it. He proved unruly from the cradle, biting his nurses and tormenting his play-fellows to the utmost of his infantile capacity. At the age of seven he stabbed a tutor who had reprimanded him. In early manhood he pillaged churches, seduced virgins, outraged wives and killed their husbands. His father hoped to reform him by making him a knight. The ceremony concluded with a tournament in which Robert defeated all his opponents and was with difficulty restrained from killing them.

Then he turned bandit, gathering around him a gang of outlaws who made their headquarters in the castle of Thuringia. His father set a price upon his head, but no one dared attack him. At the dagger's point Robert forced from his mother a confession as to the curse that hung over him. Instead of angering him, this filled him full of pity for her and for himself. Determined to forsake his evil ways he would fain have his comrades join him in repentance; when they jeeringly refuse he kills them all. Then he turns his steps toward Rome. The pope commends him to a holy hermit who shrives him and imposes on him three penances. He must feign insanity; he must remain speechless; he must eat no food save what he can snatch from that given to the dogs. At the end of seven years, during which he suffers in silence all sorts of indignities and privations, he is formally pardoned of his sins and becomes Robert the Saint.

Roc or **Rhuka,** in oriental legend, a fabulous bird of enormous size, capable of performing gigantic feats of strength, *e.g.*, carrying off elephants to feed its young, which appears in several of the tales of the *Arabian Nights*, notably in *Sindbad*, and in *Aladdin*.

The roc was first described to Europeans under the name of rukh

by Marco Polo, but his account was laughed to scorn.

In the 17th century Father Martine, a missionary to China, met with similar ridicule when he gave another account of the same bird. A century later the *Arabian Nights* became familiar to Europe and then it was made evident to the most enlightened that the roc must be a fable. At last in 1842 Rev. Mr. Williams, a missionary in New Zealand, wrote to Frank Buckland concerning the remains of an extraordinary monster pointed out to him by the natives: "On a comparison with the bones of a fowl I immediately perceived that they belonged to a bird of gigantic size. The greatest height was probably not less than 14 or 16 feet. The natives gave the creature the name of moa." It is possible, therefore, that the roc was only a slightly exaggerated moa, which produced the largest of all known eggs. Early Arabian travels in Oceanica brought home the wonderful stories which passed into popular tradition. John Fiske, however, will have none of this Euhemerism. "A Chinese myth, cited by Klaproth, well preserves its true character when it describes it as 'a bird which in flying obscures the sun, and of whose quills are made water-tuns.' The big bird in the Norse tale of the *Blue Belt* belongs to the same species."

It used to be a matter of hopeless wonder to me that Aladdin's innocent request for a roc's egg to hang in the dome of his palace should have been regarded as a crime worthy of punishment by the loss of the wonderful lamp; the obscurest part of the whole affair being perhaps the Jinni's passionate allusion to the egg as his master: "Wretch! dost thou command me to bring thee my master, and hang him up in the midst of this vaulted dome?" But the incident is to some extent cleared of its mystery when we learn that the roc's egg is the bright sun, and that the roc itself is the rushing storm-cloud which, in the tale of Sindbad, haunts the sparkling starry firmament, symbolized as a valley of diamonds. According to one Arabic authority, the length of its wings is ten thousand fathoms. But in European tradition it dwindles from these huge dimensions to the size of an eagle, a raven, or a woodpecker.—FISKE: *The Descent of Fire* in *Myths and Mythmakers:*

Rodomont or **Rodomante,** in Bojardo's *Orlando Innamorato* and Ariosto's *Orlando Furioso*, the King of Algiers, a blustering, atheistic, insolent young Ajax standing alone against and doing incredible havoc among the Christians. He was finally unhorsed by Bradamant, and did public penance for this disgrace. At the festival of Ruggerio's marriage he challenged the bridegroom and was slain by him.

Castelvetro and other Italian critics are agreed that Bojardo who invented the characters of Agramante, Mandricard, Sacripant and Gradasso bestowed upon them names he had picked up from among the laborers in his own country of Scandiano. They add that the names are still retained among the descendants of those laborers. As to Rodomante, however, the right name for a long time baffled him, until one day it leaped into his mind as he was hunting in a forest of Scandiano. He rode post haste to his castle and set ringing all the bells in the village, to the great astonishment of the countryside. He had indeed builded even better than he knew, for the name has passed into almost every language of Europe and is thus assured of lexicographical if not of literary immortality.

Roland (Ital. **Orlando,** Span. ROLDAN), in mediæval myth, the nephew of Charlemagne, and the greatest among all the Twelve Paladins. The legends, songs, ballads, and romances celebrating his exploits form a literature in themselves, and are spread over a wide expanse of territory. In France, in Italy, in Spain, in Germany, his name is a living tradition to this day. An immense gorge in the Pyrenees, split at one blow from the hero's sword Durandal, still bears the name of La Brèche de Roland. His history is blazoned in the thirteenth-century window in Chartres. The sword of Roldan is shown in the Armory of Madrid. Italy is full of relics: his statue guards the gate of the cathedral at Verona, Pavia shows his

lance, at Rome his sword Durandal is carved on a wall of the street Spada d'Orlando. Dante put him in the choicest part of Paradise. In Germany he built the tower of Rolandseck on the Rhine, and his ghost still rides through the forests. Distant echoes of him are heard in vaguest tradition through India to the snows of Tartary.

History affords only a slender basis for this broad fabric of romance. A line in Eginhard's *Life of Charlemagne* is the sole record of Roland's existence. After recounting rapidly how Charlemagne in A.D. 778 was tempted to the conquest of Spain, how he penetrated the Pyrenees and took Pamplona and Saragossa, the historian tells us that on the homeward march the French army was attacked in the narrow defile of Roncesvalles by "Gascons," who slew the rear-guard to a man, pillaged the baggage, and then fled to the mountains. In this disaster there perished, among other notable chiefs, "Hruodlandus britannici limitis prefectus." This prefect of the marches of Brittany, then, was the original of Roland. Nothing more is heard of him for three hundred years. But the very next mention shows that popular voices had been busy with his name in the meanwhile. At the battle of Hastings (1066) one Taillefer rode in front of the Norman host singing songs of Charlemagne and Roland. It was probably about the middle of the tenth century that this *chanson de Roland* was composed. Here the hero's character, and the battle of Roncesvalles in which he met his death, have attained an extraordinary expansion. Roland is a champion of the faith, fighting not against a band of predatory Gascons, but a great paynim horde led by King Marsilius. Round this central myth of Roncesvalles grew a vast number of other legends purporting to celebrate the earlier deeds of Roland, and these in the twelfth century were gathered together into the apocryphal *Chronicle of Turpin*, pretended composition of the historical Archbishop Turpin. From this pseudo Turpin came the Italian epics of Pulci, Bello, Bojardo, and Ariosto, in which the legend of Orlando is continued with an ever-increasing accretion of mythic details and a perpetually changing story. Pulci's *Morgante Maggiore* was published as early as 1488, Bojardo's *Orlando Innamorato* in 1496, Ariosto's *Orlando Furioso* in 1515. But the Italian Orlando differs materially from the simple devout Roland, with his constant affection to his betrothed lady Alde. The false Angelica appears on the scene and sows all mad passions in Orlando's breast. And, again, the Spanish Roldan differs from both French and Italian hero, and in the hands of the Spanish poets Roncesvalles becomes quite another event. It is a battle no longer between Christians and Pagans, but between Frenchmen and Spaniards. The Pagans are present, it is true, but only as auxiliaries in the army of Bernardo del Carpio, who wins a glorious victory.

Roland, Brèche de (Roland's Breach), a gorge or fissure in the upper Pyrenees 300 feet deep which according to tradition the Carlovingian hero opened with a single blow from his sword Durandal.

> Then would I seek the Pyrenean breach
> Which Roland clove with huge two-handed sway,
> And to the enormous labor left his name.
> WORDSWORTH.

Roland, or **Rowland, Childe,** hero of the old English ballad *Burd Helen* (*q.v.*). The youngest brother of Helen (who had been carried off by the fairies) he undertook under Merlin's guidance to rescue his sister from elfland. This may be the ballad to which Edgar alludes in *King Lear*, Act iii, Sc. 4, when he sings

> Childe Rowland to the dark tower came
> His word was still,—fie, foh and fum
> I smell the blood of a Britishman.

Most Shakspear commentators, however, agree that the reference is to some old ballad now lost. Frag-

ments of a Scottish version of the story are given in Child's *English and Scotch Ballads*. Robert Browning avowedly founded his poem *Childe Roland to the Dark Tower Came* on an idea suggested by Edgar's quotation. At a meeting recorded in *Browning Society Papers* part iii, p. 21, Dr. F. J. Furnivall said he had asked Browning whether his poem were an allegory and "in answer had received an emphatic 'no'; that it was simply a dramatic creation called forth by a line of Shakspear's. Browning had written it one day in Paris as a vivid picture suggested by Edgar's line."

Rolandseck, a ruined castle on the Rhine near Drachenfels, is locally ascribed to Roland, who was not really killed at Roncesvalles. The false rumor of his death, however, drove his affianced bride, Hildegunde, daughter of Count Heribert, into a convent on the island of Nonnenworth on the Rhine. Roland, finding she had taken the irrevocable vows, built for himself the castle of Rolandseck just opposite to Nonnenworth, so that he might be near her and daily gaze on her beloved form as he passed to the chapel. One morning he missed her from among the nuns; the tolling of the convent bells explained that she was dead. He never more spoke word on earth. Not long after he was found dead in a sitting position,—his eyes turned towards the convent. This legend undoubtedly suggested to Schiller his ballad *Knight Toggenburg*.

Romans, Last of the (Lat. *Ultimus Romanorum*). The Roman general Ætius was so called by Procopius. He assisted Theodoric to win the battle of Chalons (A.D. 450) and so repel the invasion of Attila and the Huns. With his death by assassination (454) the last support of the empire fell.

Caius Cassius Longinus, who died B.C. 42, one of the assassins of Julius Cæsar, was so called by his fellow conspirator Junius Brutus.

François Joseph Terasse Desbillons (1751–1789). A French Jesuit was called *Le Dernier des Romains* because of the purity and elegance of his Latin.

Romulus and **Remus,** in Roman myth, the legendary founders of Rome. They were fabled to be the twin sons of Mars and the vestal virgin Rhea, Ilia, or Silvia. The mother was buried alive as a punishment for breaking her vow of chastity. The babes were condemned by her uncle, Amulius, usurping King of Alba, to be drowned in the Tiber. A wolf rescued and suckled them, until they were found by the king's shepherd Faustulus. They grew up with his 12 sons, became conspicuous for their prowess and headed two groups of followers, the Quintillii, under Romulus, the Fabii, under Remus. A quarrel arose among the Fabii and the herdsmen of Numitor, elder brother to Amulius and the rightful king. Remus was brought before Numitor. Romulus rushed to the rescue. Explanations led to their recognition by Numitor as his grandsons. They slew Amulius and restored Numitor to his throne.

And now they determined to found a city of their own on the Tiber. A strife arose as to who should give it his name, which ended in the killing of Remus by Romulus.

The ascription of the foundation of Rome to twin brothers is supposed to arise out of the Roman belief in the Lares, or guardian spirits, of whom each household, neighborhood, and city had its pair. Hence the founders and guardians of the Roman State might be expected to be represented as twofold and twins; and the fig-tree sacred to Rumina (derived from "ruma," the breast), an Italian goddess of suckling, as well as the worship of Faunus Lupercus, near each other on the Palatine, may be thought to furnish the origin of the myth that Romulus (whose name Festus and Plutarch connect with Ruminalis) and Remus were suckled by a she-wolf. The two suckling children, therefore, are the Euhemeristic representatives of the Lares of the Roman State, whilst

Faustulus and Acca Larentia are referable, the former to the god Faunus, the latter to the traditions of an ancient guild which held this name to represent the mother of its twelve original members.

Rory O'More, the hero of an Irish tradition which Samuel Lover put into a famous ballad (1836). An Irish peasant full of wit and daredeviltry, he undertook, during the uprisings of the later 18th century, to forward the dispatches of a French officer who had fallen sick in his house. Lover lays the scene in 1797. Rory acquits himself nobly, but on his return a year later is confronted with a charge of murder. The opportune appearance of his supposed victim on the very day of Rory's trial alone saved him from the halter.

Rosmunda, daughter of Cunimund, king of the Gepidæ. He was conquered and slain by Alboin, king of the Lombards, in 566. Rosmunda became the victor's bride. In 573 she instigated his murder, because at a carousal he had ordered her to drink from her father's skull fashioned into a cup. A common soldier, Helmichis or Almahide, is said to have been the instrument of her vengeance. She allowed him to become her paramour and then offered him the alternative, death for himself from Alboin's jealousy, or death to Alboin with himself as his successor. The story, which has small basis in fact, is nevertheless accepted by Machiavelli in his history of Florence. He adds that the adulteress and the murderer of her husband soon wearied of each other, and, passing from weariness to hatred, ended by killing each other. The first part of the story was dramatized by Rucellai in 1515, the second by Alfieri in 1783. Both tragedies are named *Rosmonda.* Rucellai makes the incident of the skull and the slaying of Alboin follow immediately after his victory when Rosmonda is only his intended bride.

Alfieri's tragedy follows the fortunes of the heroine after her marriage to Helmachio, here called Almachide. She overhears Helmachio's professions of love to Romilda, daughter of Alboin by a former marriage, and when Romilda repulses him (for she is in love with Ildovado) Rosmunda and Ildovado together plot against the life of Almachide. They are unsuccessful and Rosmunda turns her baffled fury upon Romilda, whom she slays. Ildovado stabs himself and the curtain falls on Rosmunda's threat that she shall yet complete her vengeance on the cowering Almachide.

Rother, King, in a mediæval romance of that name, a legendary emperor of the West holding his court at Bari in Italy, once a mighty seaport of the Adriatic. He fell in love with Princess Oda, daughter of Constantine, emperor of the East, but his advances being repulsed he set sail for Constantinople in disguise, introduced himself at court as Dietrich, a nobleman outlawed from King Rother's country, and duly gains the lady's love. Rother wins a great victory for Constantine. At last he finds an opportunity to elope with Oda and with all his own retainers, but she is recaptured by a stratagem and a fresh series of adventures await the tireless wooer ere he can secure her as his permanent consort.

Round Table, in Arthurian romance, a huge circular marble table around which King Arthur sat with all his knights, who were hence known as Knights of the Round Table. Wace is the first to mention it, dismissing it however in two short lines:

> Fist Arthur la Roonde Table
> Dont Britons disent mainte fable.
>
> King Arthur made the Round Table
> Whereof Britons tell many a fable.
> *Li Roman de Brut.*

Layamon adds fantastic details. The Knights, he says, were accustomed to fight for precedence at King Arthur's board. One day a cunning craftsman from Cornwall thus accosted him: "I have heard

say that thy knights gan to fight at thy board; on midwinter's day many fell, for their mickle might wrought murderous play and for their high lineage each would be within. But I will work thee a board exceeding fair that thereat may sit 1600 and more, so that none may be without. And when thou wilt rise thou mayest carry it with thee and set it where thou wilt, and then thou needest never fear to the world's end that ever any proud knight at thy board may make fight, for there shall the high be even with the low." (See O'Groat, John.)

A more mystic origin is attributed to the table by Robert le Barron. He claims it was the identical table at which Christ sat with his apostles and which was used at the Last Supper. Afterwards it was bequeathed together with the Sangreal to Bishop Joseph, a descendant of Joseph of Arimathea, who thus became the founder of the order of Round Table Knights.

The legend that eventually became most popular made the Round Table a gift from Leodegarance, his father-in-law, to Arthur on his marriage with Guinevere. It is added that the order was instituted on the same occasion. The table could accommodate 150 knights, but only 28 were secured by Merlin for the wedding feast, and on the seat whereon each sat was miraculously imprinted in gold letters the name of the knight who had occupied it. Later the number of knights rose to 149, a seat being ever left vacant beside Arthur which was known as the Siege Perilous (*q.v.*), for none might sit in it save the knight destined to achieve the Sangreal.

" Then," in Malory's words, " the king stablished all his knights, and to them that were not rich he gave lands, and charged them all never to do outrage nor murder, and always to flee treason; also, by no means to be cruel, but to give mercy unto him that asked mercy, upon pain of forfeiture of their worship and lordship; and always to do ladies, damosels and gentlewomen service upon pain of death. Also that no man take battle in a wrongful quarrel, for no law, nor for any world's goods. Unto this were all the knights sworn of the Table Round, both old and young. And at every year were they sworn at the high feast of Pentecost."

And wide were through the world renowned
The gories of the Table Round.
Each knight who sought adventurer's fame,
To the bold court of Britain came.
And all who suffered causeless wrong
From tyrant proud or faitour strong,
Sought Arthur's presence to complain,
Nor there for aid implored in vain.

Scott.

According to Aurelius Cassiodorus (Book xii) a Round Table, with an order of knights pertaining thereto, was founded by Theodoric, King of the East Goths. In the saga of Dietrich of Berne (this is only another name for Theodoric) the Czar Cartaus institutes a similar knightly Table. The great hall at Westminster in London contains a Round Table which was presented to King Henry VIII, and is known to have been extant in the time of Henry III, though its origin is lost in the twilight of fable.

A huge round table is still preserved in Winchester Castle as the identical one around which King Arthur and his knights were accustomed to sit.

According to the French and Italian romances Charlemagne also had his Round Table, constructed in imitation of that of King Arthur, where he and his 12 Paladins sat at dinner.

Round Tower, in Newport, R. I., a round stone tower, partly in ruins, 30 feet high, supported by 8 massive stone columns. Danish antiquarians have claimed for it a resemblance to Scandinavian architecture and surmised that it was built by Leif and Thorwald, the old Norse rovers.

Thorwald had been slain in an encounter with the natives and buried near the spot where he fell. A rock on the shore of Taunton River, known as the Dighton Rock, because

of its neighborhood to the village of Dighton, by virtue of certain illegible characters scrawled upon it, was declared to be a Runic stone. In 1839 the body of a buried warrior was dug up at Fall River, Mass., and welcomed as another link in the chain of evidence, and possibly as the corpse of Thorwald. Later investigations, however, have overthrown all this ingenious reasoning.

The Round Tower has been resolved into nothing more archaic than a mill, similar to many still extant in England (an exact duplicate surviving at Chesterton); the inscriptions on Dighton Rock into Indian picture writing, half erased. The metal breastplate on the skeleton was not Scandinavian but Indian. A windmill in Newport, mentioned in Governor Benedict Arnold's will (1678) as "my stone-built mill," is the original of the name Mill Street still borne by the lane leading to the Tower.

Nevertheless, the Round Tower has been used for poetical purposes by Longfellow in his *Skeleton in Armor* (*q.v.*) and also by John G. Brainerd and Mrs. L. H. Sigourney. Both the latter entitle their efforts *The Newport Tower*. Brainerd feigns an Indian tradition that its decaying walls are typical of the disappearance of the Red Man, and that its predicted fall will herald the total extinction of his race.

Rübezahl, in German folklore, a mischief loving sprite, akin to the English Puck, who is fabled to inhabit the Riesengeberge, aiding the benighted wanderer, or the poor and oppressed, but persecuting with his elfish tricks the proud and the wicked. He is variously represented as a hunter, a miner, a monk, a dwarf and a giant. The origin of his name is uncertain, though popular etymology derives it from *Rube*, a turnip, and *zahlen*, to count; hence a turnip-counter. To explain the name an *ex post facto* legend has been invented: Rübezahl fell in love with a princess who promised to marry him as soon as he had counted all the turnips in his field. While thus engaged, the lady craftily transformed a turnip into a horse and rode away.

An early notice of Rübezahl occurs in two books of Johannes Prätorius, *Dæmonologia Rubenzalii Silesii* (Leipsic 1662–65) and *Satyrus Etomologicus oder den Rüben Zahl.* Musæus has collected a number of legends concerning this sprite in his *Popular Tales*, and Mark Lemon has translated them as *Tales of Number Nip.*

Rudel, Geoffrey, prince of Blaye, a twelfth century troubadour, is much celebrated in mediæval French ballads as the lover of Melisaunda, Countess of Tripoli. He had never seen the lady, but his imagination had been inflamed by the stories told of her beauty and goodness and her generosity to pilgrims of the cross. With Bertrand d'Allamanon, another famous troubadour, he set out to lay his heart at her feet. But falling sick on the way, he lived only to reach Tripoli. The Countess, being told that a vessel had arrived bearing a poet who was dying for love of her, immediately hastened on board and taking his hand entreated him to live for her sake. Rudel was just able to express by a last effort the depth of his love and gratitude and then expired in her arms.

Rumor or **Fame** (Lat. *Fama*), a personification of public clamor or gossip, who appears frequently in the pages of Latin poets; the classic instance being furnished by Virgil. Dido has met Æneas in the cave and surrendered herself:

Instantly Rumor goes flying through all the great Libyan cities,
Rumor, a curse than whom no other is swifter of motion.
Ever on swiftness she thrives and gains new vigor by speeding.
Cringing at first with fear, she lifts herself quick to the heavens,
Treading still on the earth, but veiling her face in the storm-cloud.
Earth brought her forth, it is said, impelled by her rage against heaven.
She was the latest born of the terrible sisters of Titan.
Swift are her feet, and swifter the flight of her hurrying pinions;

Monster terrific and huge, who, under each
separate feather,
Carries a watchful eye; by each eye, O
marvellous story,
Babble a mouth and a tongue, and an ear
pricks forward to listen.
Rustling, she flies by night, between earth
and sky in the darkness,
Never closing her eyes in the sweet refresh-
ment of slumber;
Watching by day like a spy, she perches
aloft on the housetops,
Or upon lofty towers, and causes great cities
to tremble;
Tale-bearer, loving the truth no better than
slander or libel.
Such was the one who was filling the nation
with manifold rumors,
Gloating, and equally glad whether telling
a truth or a falsehood.

Æneid, iv, 174. HARLAN H. BALLARD, trans.

Grant White conjectures that the famous problem in Shakspear, the "runaway's eyes" in Juliet's speech, Act iii, Sc. 2 of *Romeo and Juliet*, may be solved by substituting "Rumor's" for runaway's. Runaway is an obvious misprint. It is by no means improbable that Shakspear wrote "rumoures eyes" and that we should read,

Spread thy close curtain, love performing
night,
That rumor's eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.

Evidently Juliet desired that somebody's eyes may wink, so that Romeo may leap to her arms, "untalked of" as well as unseen. She wished to avoid the scandal that would ensue upon the discovery of her newmade husband's secret visit. We have Virgil's authority, as above, that Rumor has watchful eyes (*vigiles oculi*) as well as babbling tongues. The following description shows how she was represented in a masque in Shakspear's day:

Directly under her in a cart by herselfe, Fame stood upright: a woman in a watchet roabe, thickly set with *open eyes* and tongues, a payre of large golden winges at her backe, a trumpet in her hand, a mantle of sundry cullours traversing her body: all these ensigns displaying but the propertie of her swiftnesse and aptnesse to disperse *Rumoure*.

The whole magnificent Entertainment given to King James and the queen his Wife, &c., 15th March, 1603. By Thomas Decker, 4to, 1604.

Shakspear, however, needed no precedent or hint to give eyes to Rumor. These quotations merely show that the idea was sufficiently familiar to his auditors, unlearned and learned, for him to use it in this manner. In the Induction to *II Henry IV*, it may be noted he brings Rumor bodily before his audience, "painted full of tongues."

Ruprecht, in popular Dutch and German myth a servant or bodyguard of St. Nicholas, fantastically dressed, who accompanies him on his household rounds on Christmas eve. The saint being, of course, some outside villager or inmate of the household disguised for the occasion he knows all about the children and their conduct and is thus enabled, by what seems to them supernatural knowledge, to dive into all their little secrets, and hold up before them all their misdoings. They are thus brought to a judgment-bar before which they tremble. If they have been naughty they are threatened with being carried off in Ruprecht's basket, until they beg off piteously, with promises of improvement.

Rusalkas or **Roussalkas,** in Slavic folklore, naiads or water-nymphs endowed with perpetual youth and beauty who inhabit lakes and rivers. Though often seen disporting themselves in the neighboring forests, they would perish if they allowed themselves to become perfectly dry. Therefore, when on shore, they are constantly engaged in combing their sea-green locks, which have the property of pouring out a copious and refreshing flood. They take a kindly interest in human beings, especially their love-affairs, and are the sure avengers of betrayed or forsaken lovers.

In Mérimée's story, *Lokis*, a weird character nicknamed Pauna Iwiuska tells Prof. Wittembach, "You should know that I am a roussalka, at your service. A roussalka is a water nymph. One of them lives in every pool of dark deep waters that gem our forests. Do not go too near these pools! The roussalka may issue forth, more beautiful than ever, and carry you down to the bottom, where according to all appearance, she eats you. He" (pointing to Count

Szemioth) "is a young fisherman, a great ninny, who exposes himself to my claws. To prolong the fun I am going to fascinate him by dancing around him."

Rush Friar (Latin *Frater Rauschius*, Ger. *Bruder Rausch*), in the mediæval folklore of England, Germany and Denmark, a mischievous elf who, assuming human form, entered a convent and played such tricks upon his fellow monks that he was finally expelled. Out in the world he signalized himself by even madder pranks, the last of which was to enter the body of a princess and torture her until he was cast out in the form of a horse by the exorcism of the abbot of his whilom convent. Many of the stories related of Friar Rush are identical with the Robin Goodfellow tales.

Ruth, the heroine of one of the oldest and sweetest of all love idyls, told in the Old Testament, Book of Ruth (circa 500 B.C.). A Moabitess, she accompanied her mother-in-law, Naomi, to Bethlehem, where she married Boaz, a relative of her dead husband, Mahlon. She had fallen in love with Boaz as she gleaned his wheat in the fields. See LAVINIA.

Ryence, or **Ryens** (the name appears elsewhere as **Rhitta**), a mythical king of North Wales, who according to Malory's *Morte d'Arthur*, i, 2, sent a messenger to Arthur on his accession demanding his beard, to complete a mantle he was purfling (bordering) with royal beards. Arthur indignantly spurned the demand as "the most villainous and lewdest message that ever man heard sent to a king." Ancient legends explain that two British kings, Nynniaw and Peibiaw, quarrelled together in bombastic fashion. Nynniaw claimed that the firmament was his field. Peibiaw set up a counterclaim for the stars or herds that grazed in the other's field. On this issue they fought until the armies of both were nearly destroyed. Rhitta declared war against both, as madmen dangerous to all their neighbors, defeated them and cut off their beards. Twenty-eight other Kings of Britain marched against Rhitta to avenge the insult. He was again victor. "This field is mine," said he and cut off the twenty-eight beards. Then the kings of the surrounding countries joined in the fray and retired beaten and beardless. Out of the spoils Rhitta made a mantle for himself and though he was a giant twice as large as any other man, that mantle reached from his head to his heels.

S

Sabidius, hero of Epigram 33 in Book i of Martial, which contains only two lines:

Non amo te, Sabidi, nec possum dicere quare,
Hoc tantum possum dicere, non amo te—

Literally translated this would run: "I do not love thee, Sabidius, nor can I say why, this, however, I can say, I do not love thee." The epigram is well known in English through its brilliant paraphrase, of uncertain authorship:

I do not love thee, Dr. Fell,
The reason why, I cannot tell,
But this alone I know full well,
I do not love thee, Dr. Fell.

According to a story of doubtful authenticity, Tom Brown ("of facetious memory," as Addison calls him) was, while a student at Oxford, ever trembling on the verge of suspension or expulsion, owing to his infractions of rules. Finally he was dismissed by the dean, Dr. John Fell. Loath, however, to lose so promising a pupil, Dr. Fell called him back and offered to reinstate him if he would translate *extempore* the thirty-third epigram from the first book of Martial.

Sabrina, or **Sabre,** a princess celebrated in the legendary history of Britain, illegitimate daughter of King Locrine by the German princess Estrildis. The jealous Queen Gwendolen caused mother and daughter to be thrown into the river

Severn. Milton in *Comus* tells how in the waters of the Severn she was kindly received by Nereus, father of the water-nymphs, and how, undergoing "a quick immortal change," she became goddess of the river. He had already told the story in prose in his *History of Britain*. The legend is also utilized by Spenser in *The Faërie Queene* ii, x, and by Drayton in *The Polyolbion*, Fifth Song.

There is a gentle nymph not far from hence,
That with moist curb sways the smooth Severn stream;
Sabrina is her name, a virgin pure:
Whilom she was the daughter of Locrine,
That had the sceptre from his father, Brute.
She, guiltless damsel, flying the mad pursuit
Of her enraged step-dame, Guendolen,
Commended her fair innocence to the flood,
That stayed her flight with his cross-flowing course.
The water-nymphs that in the bottom played,
Held up their pearled wrists and took her in,
Bearing her straight to aged Nereus' hall.
MILTON: *Comus*.

Sacripant, an imaginary emperor of Circassia, invented by Bojardo in his *Orlando Innamorato*, and adopted by Ariosto in the *Orlando Furioso*. He is one of the Saracen hordes who join forces in an invasion of France and besiege Charlemagne in his citadel, Paris. In the first poem (Canto x) he had constituted himself the champion of Angelica when she was besieged in Albracca and he followed her to Europe when she disappeared. He meets her again in *Orlando Furioso*, Book i, but is unhorsed first by Bradamante and next by Rinaldo, and so loses her beyond recall.

Sacristan, The, the hero, otherwise unnamed, of a mediæval myth, a sort of complement to the legend of the nun Beatrice, which was hence called *La Sacristaine*. Many variants exist. The most succinct forms an episode in the romance of *Richard Sans Peur*.

The sacristan of the monastery of St. Ouen in Rouen was enticed into an assignation with a beautiful fellow worshipper. On his way he said his orisons and still praying slipped from a plank bridge into a wayside stream and was drowned. Straightway a devil and an angel claimed his soul. "He was on his way to commit a mortal sin," said the devil. "But he did not commit it," retorted the angel. The question was submitted to Duke Richard, who decided that the soul should be replaced in the body. "If the sacristan makes a single step forward, the devil may have him. If he turns back he is saved." Luckily a ducking had restored the monk to his better self. He ever after ascribes his redemption to the Blessed Virgin to whom he had addressed his orisons. The *Golden Legend* of Voragine, which amplifies this story, claims this as one of the acts of the Virgin which led to the establishment of the feast of the Immaculate Conception.

Saladin or **Salah-ed-din Yusuf** (1137–93), sultan of Egypt and Syria, plays a great part in mediæval legend and in historical poems and romances of later date. The crushing defeat he inflicted upon the Christians at Tiberias led to the Third Crusade, in which his most picturesque antagonist was Richard Cœur de Lion of England, who finally vanquished him. He is the Sultan Alidine of Tasso's *Jerusalem Delivered*, through a wilful violation of chronology. Scott more legitimately introduces him into his romances of the Third Crusade, *The Betrothed* and *The Talisman*, drawing an effective contrast between the grace, agility, refinement and subtlety of the Arab ruler and the bulldog strength, courage and fortitude of the Norman heir to the English throne. Dante (*Inferno*, iv, 129) places Saladin in limbo, with the heroes of Troy and Rome.

Salamander, an essentially harmless little amphibian of the newt family which has a curious habit of ejecting from its skin a poisonous white fluid when in fear of attack. Its moist surface is so cold to the touch that it was once thought to be able to withstand any heat, and even subdue and put out a fire.

Further we are by Pliny told
This serpent is extremely cold,—
So cold that put it in the fire
Twill make the very flames expire.

Pliny's reference to the animal is in *Natural History*, x, 67; xxix, 4. Though he accepts the myth, he confesses that his own experiments were failures. Marco Polo mentions the belief only to dismiss it with contempt. The true salamander, he says, is nothing but an incalculable substance found in the earth. He mentions a mountain in Tartary where a "vein of salamander" was found, probably the asbestos of the ancients.

In the animal symbolism of the ancients, the salamander represented fire, as the lion represented earth, the eagle air, and the dolphin water. In heraldry the salamander figures as a small wingless dragon or lizard surrounded by and breathing forth flames.

When I was about five years of age, my father happening to be in a little room in which they had been washing, and where there was a good fire of oak burning, looked into the flames and saw a little animal resembling a lizard, which could live in the hottest part of that element. Instantly perceiving what it was he called for my sister and me, and after he had shown us the creature, he gave me a box on the ear. I fell a crying, while he, soothing me with caresses, spoke these words: "My dear child, I do not give you that blow for any fault you have committed, but that you may recollect that the little creature you see in the fire is a salamander; such a one as never was beheld before to my knowledge." So saying he embraced me, and gave me some money.—BENVENUTO CELLINI: *Autobiography*.

Salmoneus, in classic myth, son of Æolus and brother of Sisyphus. He arrogantly compared himself to Jupiter, ordered sacrifices to be offered to himself, and rolled through his town of Elis in a four-horsed chariot carrying a torch in his hand:

And waving high the firebrand, dared to claim
The God's own homage and a god-like name.
Blind fool and vain! to think with brazen clash
And hollow tramp of horn-hoofed steeds to frame
The dread storm's counterfeit, the thunder's crash,
The matchless bolts of Jove, the inimitable flash.
VIRGIL: *Æneid*, vi. E. FAIRFAX TAYLOR, trans.

Jove killed him with a thunderbolt, destroyed his town, and hurled him into Tartarus.

Salome. Two Jewish women of this name are famous in European literature, legend and art. Both are mentioned by Josephus and the writers of the Gospel narratives.

The first (B.C. 60 to A.D. 2) was the sister of Herod the Great. To gratify her own jealousy she inflamed that of Herod against his wife, Mariamne, and so secured her execution and eventually that of her sons (and his), though one of them, Aristobulus, had married Salome's daughter.

The second Salome (A.D. 14–72) was the daughter of Herodias and Herod Philip. Herodias divorced the latter to marry his brother Herod Antipater, who succeeded Herod the Great in the government of Judea. It was Salome who danced before Herod Antipater at her mother's instigation. When the pleased monarch told her to demand any boon as a reward she, again urged by her mother, asked and obtained the head of St. John on a charger. Mediæval legend explained that the ferocity of Herodias was partly that of the woman spurned, inasmuch as she was in love with St. John, who rejected her advances. Sudermann in his tragedy *John the Baptist* and Oscar Wilde in *Salome* make Salome also in love with John, and Herod in love with Salome. In 1868 J. C. Heywood, an American, had introduced another variation into the theme. Salome, in his drama named after her, after dancing herself into the favor of Herod, and extorting from him the gift of St. John's head, eventually turns Christian, is betrothed to Sextus, a Roman leader, and perishes with her lover at the hands of Katiphilus, the Wandering Jew.

Salus, the Roman goddess of health and prosperity, eventually

identified with the Greek Hygieia, daughter of Æsculapius. In B.C. 307 a temple was dedicated to her on the Quirinal hill in Rome. (Livy x, i.) Salus was represented, like Fortuna, with a rudder, a globe at her feet, often pouring from a patera a libation upon an altar entwined by a serpent.

Sandman, in Scandinavian folklore, a household elf who flung sand in the eyes of little children when they wouldn't go to bed, and so put them perforce to sleep. Andersen has a fairy tale called *The Sandman.* One of the weirdest of E. T. W. Hoffmann's tales is entitled *Copelius the Sandman.* Nathaniel, the hero, is the son of an honest watchmaker who would send his children early to bed on certain evenings. The mother in enforcing this observance would say, "To bed, children; the Sandman is coming!" The Sandman in this case, however, proved to be a pretence, the real nocturnal visitor was Copelius, a Jew lawyer and alchemist, whom the youthful imagination of Nathaniel consequently identified with the sprite.

Sangreal or **Sangraal** (in English, Holy Grail), a mystic talisman, famous in Arthurian romance, concerning whose nature and origin mediæval legends present an infinite diversity of opinions. This confusion arises from the fact that Christian and pagan myths have been inextricably blended in the final result. Two distinct conceptions, however, have emerged from the chaos.

I. The Grail was the dish from which Christ and his disciples at the Last Supper ate the Paschal lamb. Wolfram von Eschenbach in *Parzival* conceived of it as hollowed out from a precious stone. Every Good Friday a dove brought down from heaven and placed in this dish a consecrated host and so renewed its miraculous power of sustaining bodily and spiritual life. No doubt the myth was in some degree influenced by earlier pagan legends of foodgiving vessels, such as the classic cornucopia, or the magic cauldrons of Celtic myth, possibly even by confused reminiscences of the Kaaba or Black Stone at Mecca. The origin of the word may be found in the Low Latin *gradalus,* a wide and deep dish wherein costly viands were served *gradatim* (each in his due degree) to guests of honor.

II. The Grail was the communion cup or chalice in which Christ served the bread or the wine, saying "this is my body" and "this is my blood," a supposition strengthened by the singular coincidence of San Greal with Sang Real, the latter meaning the "true blood" of Christ. The San Greal inevitably came to mean the vessel which contained the Sang Real.

Whether dish or cup, early legends were in substantial agreement that the vessel passed from the soldiers who had arrested Christ into the hands of Pontius Pilate and that Pilate in turn gave it to Joseph of Arimathea. This was the Joseph who according to the New Testament took down from the cross the dead body of Christ and prepared it for burial. Legend adds that he used the vessel as a receptacle for the blood flowing from its wounds and especially the wound made by the lance of Longinus (*q.v.*). Cast into prison for asserting that Christ had risen, Joseph was miraculously sustained by the Greal for 42 years, when he was relieved by Vespasian, conqueror of Jerusalem. Joseph brought the vessel over with him to Glastonbury in England, together with the lance of Longinus, and built a church for their reception. Here, in the keeping of his descendants, the relics remained for years, objects of pilgrimage and adoration. Finally one of the guardians violated the pledge of purity under which the trust was held. Some say the sin consisted in gazing too curiously upon a female pilgrim whose gown had become unlaced; others that he was seduced by the witch Kundry. All agree that as a punishment he was grievously wounded by the

sacred lance. He is usually known as Amfortas, but sometimes as Pelles or Peleus, and is nicknamed the Roi Pêcheur (Fisher King) or the Maimed King. And now the legends diverge widely. For the German variants, see PARSIFAL and PARZIVAL. In Malory's version, which is closely followed by Tennyson, Greal and lance both disappear and survive only as a vague tradition of something mystic and holy that had once been seen by men. Then Merlin sent Arthur a message by Sir Gawain that the fulness of time for the recovery of the San Greal had arrived, as the knight who should achieve the quest was already born. On the eve of Pentecost the Knights at the Round Table were vouchsafed a vision. Covered with white samite, and borne by unseen hands the Greal glided through the hall and disappeared as suddenly as it had come. Straightway 150 of the knights bound themselves to seek it. Most, for their sins, were unsuccessful. Lancelot obtained a partial glimpse and was stricken down by its dazzling light. Three only, Sir Bors, Sir Perceval and Sir Galahad, achieved the Quest. These three saw Joseph, "the first bishop of Christendom," descend from heaven attended by 4 angels, who bore the sacred cup.

"And then the Bishop made semblance as though he would have gone to the sakring of the mass, and then he took a wafer, which was made in the likeness of bread, and at the lifting up there came a figure in the likeness of a child, and the visage was as red and as bright as any fire, and smote himself into that bread, so that they all saw that the bread was formed of a fleshly man."

After this, from the holy vessel there appeared to them a man that bore the signs of Christ's passion, and who was a vision of the Lord himself. He gave them of the wafer, and commanded Galahad to carry the Greal into the Holy City of Sarras. Taking the vessel and the sword with them Galahad and his comrades sail for Babylon. They heal the Maimed King by anointing him with blood from the sacred lance. At Sarras Galahad himself assumes the kingship. Then, realizing that his time has come, he bids farewell to his two companions. "And then suddenly his soul departed to Jesu Christ, and a great multitude of angels bare his soul up to heaven . . . Also the two fellows saw come from heaven an hand, but they saw not the body. And then it came right to the vessel, and took it and the spear, and so bare it up to heaven. Sithen was there man so hardy to say he had seen the Sangreal."

Santa Claus or **Santa Klaus,** the modern representative of the Christmas season in the United States, England, Germany and Holland, represented as a fat, stocky, round-paunched, rubicund old gentleman whose jolly face is encircled by a profusion of white hair and white beard, who is all muffled up in a red cloak trimmed with ermine, who on Christmas eve gallops through the air in a sledge drawn by reindeer and, descending down the chimneys of the houses, stuffs Christmas gifts into the stockings which the children of the house in anticipation of his coming have arranged around the fireplace, or hung from the bed posts. In his present form he obviously originated in Holland, his very name being the Dutch diminutive of Santa Nicolaus, *i.e.*, Saint Nicholas, but other Teutonic or Anglo-Saxon nations have each added something to the development of his character, characteristics and functions. Furthermore whatever he may be now in his own person his ancestry is classic, mixed Latin and Greek. He can be traced back through the St. Nicholas of the Roman Catholic Calendar to the jolly pagan gods who were the personifications of good cheer and often of mad riot at the seasonal celebrations of the winter solstice, the Silenus, for example, of the Bacchanalia or Dionysiac feasts among both Greeks and Romans,—the Saturn of the Roman Saturnalia. This

theory is worked out at some length in WALSH'S *Story of Santa Klaus*. Suffice it here to say that the modern Santa Klaus inherits his gift-giving idiosyncrasies partly from the St. Nicholas of legend and partly from the Magi of the New Testament. His external characteristics in pictorial art are largely influenced by the description in Clement C. Moore's poem, *A Visit from St. Nicholas* (1822):

He was dressed all in fur from his head to his foot
And his clothes were all tarnished with ashes and soot;
A bundle of toys he had flung on his back
And he looked like a pedlar just opening his pack.
His eyes,—how they twinkled! his dimples how merry!
His cheeks were like roses, his nose like a cherry!
His droll little mouth was drawn up like a bow,
And the beard of his chin was as white as the snow;
The stump of a pipe he held tight in his teeth,
And the smoke it encircled his head like a wreath;
He had a broad face and a little round belly
That shook, when he laughed, like a bowlful of jelly.
He was chubby and plump, a right jolly old elf,
And I laughed when I saw him in spite of myself;
A wink of his eye and a twist of his head
Soon gave me to know I had nothing to dread;
He spoke not a word, he went straight to his work
And filled all the stockings; then turned with a jerk,
And laying his finger aside of his nose,
And giving a nod, up the chimney he rose.

C. C. MOORE: *A Visit from St. Nicholas.*

Mr. Moore told his friends that this ideal of St. Nicholas had been suggested to him by his acquaintance with a jolly fat Dutchman, full of the reminiscences of boyhood days in Holland, who lived not far from him in Chelsea, N. Y. See also SILENUS, SATURN, BEFANA, BABOUSHKA, NICHOLAS, SAINT.

Sapience (Wisdom), heroine and title of an allegorical drama by the nun Hroswitha (circa 970). Accompanied by her three daughters, Faith, Hope and Charity, Sapience visits Rome during the persecution of Hadrian. They are detected in proselytizing. The girls are tortured to death, the mother stands by encouraging them to the end, when she collects and burns their scattered remains and dies in a burst of enthusiastic devotion.

Sappho, the greatest lyric genius of the antique world, and the greatest female poet of all time, born apparently at Mitylene in Lesbos about B.C. 630. Little of her work survives; little of her history has reached us, and that little is involved in myth and fable. Ovid in *Heroides*, XV, 51, alludes to her mysterious flight (about B.C. 596) from her birthplace to Sicily in order to escape some political danger, dimly hinted at. In her later years she was again in Lesbos, the centre of a society of young girls who had a passion for poetry. Contemporaries bore testimony to her unsullied character, but later Attic satirists chose to put an immoral construction on her society. Nothing is really known about the date or manner of her death, but an unfounded legend made her throw herself from the Leucadian rock into the sea when her love was rejected by Phaon (*q.v.*).

Six comedies entitled *Sappho* and two entitled *Phaon* were produced by later Athenian comedy. All are now lost. A fragment of an ode addressed to her by Alcæus has survived, likewise a fragment of her answer. "Violet-weaving, pure and smiling Sappho," says the poet, "Fain would I tell thee something, but shame dissuades me." "Hadst thou desired aught that was good or fair," answers the poetess, "shame would not have touched thy lips, thou wouldst have spoken openly."

The Attic comic poets of the already corrupted age of Pericles could not understand her, and did her memory foul wrong. They could not understand that she poured forth the irrepressible emotions of her heart, as the birds in spring pour forth theirs. For love with Sappho was truly worship. Yet her name has been handed down to posterity as the synonym of guilty and suicidal passion. And the foul aspersion of the Lesbian love spoken of by Lucian was fabricated to defame her.—*Atlantic Monthly*, March, 1871. *Woman's Rights in Ancient Athens.*

Sarasvati, in Hindoo myth the spouse of Brahma and goddess of speech, teaching wisdom, science and holiness. She is termed the Mother of the Vedas because to her is credited the invention of the Denanagri alphabet. She is pictured standing besides her husband—a blonde woman with four arms, holding a book of palm-leaves. It is said that she once angered Brahma by a late arrival at some religious function, whereupon the god installed Gayatri, a milkmaid, in her place as his wife. In retaliation Sarasvati invoked upon Brahma a curse that he should be worshipped only one day in the year, that Vishnu his future son should be born a mortal, and Agni be a devourer of unclean things, and that the goddesses should prove barren. Gayatri, by yielding up the place she had unwillingly usurped, obtained a considerable modification of the curse.

Sarpedon, in classic myth, son of Zeus and Europa, and brother of Minos and Rhadamanthus. According to Herodotus, i, 173, Zeus granted him the privilege of living three generations. He became king of the Lycians.

A grandson of the same name, son of Zeus and Laodamia, allied himself with the Trojans. He and his cousin Glaucus were the first on the enemy's wall at the storming of the Greek entrenchments, but Glaucus was put to flight by Teucor's arrows, and Sarpedon himself was slain by Patroclus (*Iliad* v, 475; xii, 292; xvi, 480). By command of Zeus, Apollo rescued the corpse, cleansed it and sent it into Lycia to be buried.

Satan (from a Hebrew noun meaning adversary), one of the many names for the chief of the devils, known also as Lucifer and Mephistopheles, though the latter name has an individuality of its own, gained through the Faust legend. See FAUST and MEPHISTOPHELES in Vol. I.

Moncure D. Conway in his *Demonology* (1878) tells of Theodore Parker's retort to a Calvinist who had sought to convert him; "The difference between us is simple, your god is my devil." The identification has a deeper meaning than either controversialist imagined. Etymologically the word devil (in Latin *diabolus*) is the same as the word deity. Both are forms of the Aryan *dyaus*, the dawn, the sky. Historically the conception of a principle of evil arises, like the conception of a principle of good, from fear or reverence or worship for the personified powers of nature. Pope's lines crudely yet vigorously present a truth which comparative mythologists of a later day have worked out with elaborate ingenuity:

> Lo, the poor Indian! whose untutored mind
> Sees God in clouds or hears him in the wind.
> *Essay on Man*, i, 49.

Primitive men sought to propitiate this god as the author alike of light and darkness, of woe and weal, of good and evil. Early Aryan mythology had no devil, no personification of the powers of evil as opposed to the powers of good. Pluto (or Dis) was gloomy, Loki delighted in mischief, but neither was a fiend. In the Old Testament books produced before the Babylonish captivity there is no supernatural worker of wrong, evil in essence, and arrayed against a beneficent power ever working for the good. The serpent who tempted Eve was, in Genesis, only "the most subtle of the beasts of the field." Josephus knows no other characterization for him, although Josephus's chief aim was to rationalize the scriptures for pagan Rome. Isaiah xlv, 6, 7, says, "I am the Lord and there is none else, I form the light and create darkness; I make peace and create evil." This text seems to be expressly levelled against the conception with which the Israelites were to come in contact during the captivity,—that of Ahriman, a spirit of evil, opposed to Ormuzd, the principle of good. The books of the Apocrypha are full of demons. It is in Wisdom ii, 24, that the serpent in Eden is first identified with Satan.

In the pre-exilic book of Job,

Satan had been represented as one of the Beni Elshim or sons of God. With them he came into the divine presence "from going to and fro in the earth," but it would seem that he was specifically entrusted with the mission of trying the faith and loyalty of a good man. He was a minister of the Almighty and not his enemy,—a sort of prosecuting attorney in the divine courts.

"From the captivity to the time of Christ Satan's character loomed up ever larger against the Divine Goodness, until in the form in which he is presented in the system of our Lord he appears as the relentless enemy of all good, as the rival, though the unequal one, of the Deity, as, in fine, the tempter of the Son of God. Of Christianity it is a cardinal doctrine that the great war between Good and Evil was brought to a conclusion in the overthrow of the latter, when Christ proved victor over Death and the Grave." (*Westminster Review*, February, 1900.)

The most famous appearances of the evil spirit in modern literature are in Dante's *Divine Comedy* (1314–19) where he bears the ancient pagan name of Dis, or Pluto; Vondel's Dutch drama *Lucifer* (1654), Milton's *Paradise Lost* (1667) and *Paradise Regained* (1671), where he is named Satan; and Goethe's *Faust* (1775–1831), where under the guise of Mephistopheles he epitomizes one aspect of infernal malignity and becomes an incarnate sneer. For the latter character see Vol. I. s.v. MEPHISTOPHELES and FAUST.

Dante (*Inferno* xxxiv) makes Dis a monster standing out breast high from the ice-bound Lake Cocytus and surrounded on all sides by the traitor souls who are frozen up in the depths of pellucid ice,—for it is treachery which is specifically punished in this the ninth circle of Hell, presided over by the arch-traitor himself. The upper half of his gigantic form towers upward into infernal space. Like the seraphim, among whom he was once pre-eminent, he has three pairs of wings, but they are batlike in hue and shape and of enormous size, giving him from a distance the appearance of a wind-mill in motion, as he blows a blast of inconceivable sharpness upon his companions in misery. He has one head, but three faces, colored respectively yellow, vermilion and black, thus presenting a monstrous parody on the Trinity. Tears run down from his six eyes, mingling at his three chins with bloody foam; for at every mouth he crushes a traitor between his teeth:—Judas Iscariot, who betrayed the church in the person of Christ, and Brutus and Cassius, who betrayed the empire in the person of Julius Cæsar. The head and trunk of Judas have disappeared within the middle mouth. The heads of the others hang out of the right and left mouths.

Even prior to Dante's time Satan had often been represented as a monster with three heads, each one of which devoured a lost soul. A twelfth-century statue of this type stands at St. Basile d'Etampes in France.

Dante's grotesque conception of Dis has often been compared to its disadvantage with Milton's archangel ruined,—the Satan on whom Lord Chancellor Thurlow pronounced the famous verdict—"A damned fine fellow, and I hope he may win." This verdict was elicited by the characteristic line

> Better to reign in Hell than serve in Heaven.
> *Paradise Lost*, i, 261.

which sums up the indomitable courage and pride that are the chief characteristics of Milton's fiend. In the same Book I, beginning with line 589, we have the following description of Satan's appearance among the hosts of hell:

> He above the rest
> In shape and gesture proudly eminent,
> Stood like a tower, his form had not yet lost
> All her virginal brightness, nor appeared
> Less than archangel ruined, and the excess
> Of glory obscured.

It has been urged that the difference between Milton's and Dante's

fiend is mainly that of creed and time. Dante can allow no compromise with Hell. There is one great kingdom of truth and he that is not of it is against it. In Milton's time the sense of the awful dignity of human nature has increased,—the sinner is one of those who might have been glorious. Even the arch-sinner against heaven in the lower regions to which sin had condemned him retains some traces of his original brightness.

There is intrinsic evidence that Milton had read, and profited by reading, Vondel's drama and had borrowed and glorified some traits of the eponymic Lucifer.

The Latin word Lucifer (Gr. *Phosphorus*), meaning bringer of light, was originally applied to the morning star. Isaiah (xiv, 12) applies the analogous Hebrew word to the glory of the king of Babylon, but the early fathers attached the name to Satan, deeming that the passage "How art thou fallen from heaven, O Lucifer, son of the morning," contained a reference to the Prince of Darkness. Thus Lucifer has come to be used as an alternate name for Satan.

Saturn (Lat. *Saturnus*, the sower), in Roman legend the first king of Latium, later worshipped as a god of seed-time and harvest, and still later identified with the Greek Cronos, and made the son of Cœlus (Heaven) and Terra (Earth). Ops, or Cybele, was his wife, Picus his son. The later Roman fabulists feigned that Cronos, expelled from Olympus by Zeus, sailed across the sea to Latium, was welcomed by Janus and under the name of Saturn was crowned king on the hill afterwards known as the Capitoline. It was generally agreed that the reign of Saturn was a golden age in Italy. The Saturnalia or Roman festival instituted in his honor was celebrated for 7 days,—December 17–23 inclusive. Citizens exchanged presents, notably wax tapers (*cerei*) and dolls (*sigillaria*) and hospitably entertained one another. All official and social restraints were temporarily suspended, children were dispensed from school, servants sat down to table and were waited upon by their masters, criminal executions and declarations of war were postponed.

Satyrs, in Greek myth, a worthless and idle race of woodland immortals, inseparably connected with the worship of Dionysus. The earlier mythologists describe them as having pointed ears, two small horns, and the tail of a goat or a horse; later authorities, evidently merging them into the Italian Fauni, enlarge the horns and add to the other characteristics the feet and legs of goats. Their life is spent in wild hunts throughout the forests, in tending their flocks, in idle dalliance or voluptuous dancing with the nymphs, or in sheer drunkenness and debauchery. Their music may be constantly heard as they play on the flute, bag-pipe or cymbals, or on Pan's syrinx. They are dressed in the skins of animals, and wear wreaths of vine ivy or fir. The most famous of all the Satyrs was Silenus.

Saunders, Clerk, hero of an old Scotch ballad of that name, first printed in Scott's *Minstrelsy of the Scottish Border*. It forms No. 69 of Child's Collection.

May Margaret's seven brothers surprise her abed with Clerk Saunders. Six are for sparing him, the sixth even advising that all hands should steal softly away without waking the guilty pair. But the seventh stands by the grim tradition of duty to kin and name, and runs his sword through the lover. An analogous ballad is *Willie and Lady Maisrie* (No. 70 in Child's Collection), in which the father surprises and slays the lover.

Scapin, Scappino. See Vol. I.

Scaramouch, in the old Italian comedy, a stock character burlesquing the military don of Spain and therefore dressed in Spanish or Hispano-Neapolitan costume. He is noisy, effervescent, ebullient but a great poltroon, standing in servile awe of Harlequin, who usually ends

by giving him a beating. The name has become a byword for a cowardly braggadocio.

Scarlet, Scadlock or **Scathelocke, Will,** in English balladry, one of the companions of Robin Hood in Sherwood Forest.

Schahriah, in the *Arabian Nights*, a sultan of India for whose entertainment the tales are told. Discovering that his own wife and his brother's wife have betrayed their lords, he strangles both, and losing all faith in female virtue, determines to marry a new wife every night and get rid of her every morning.

Nevertheless, Scheherazade, eldest daughter of the Vizier, consents to marry him. An hour before daybreak she begins a story to her sister, in the sultan's hearing, and breaks off at the most interesting point with a promise to conclude next morning. Thus from day to day the sultan is beguiled into postponing his fatal intentions until after 1001 nights he discovers that Scheherazade has become indispensable to him, and moreover is convinced that she is as faithful as she is intelligent.

What a glorious fellow is Sultan Schahriah, who promptly has all his brides executed the morning after his nuptials! What a depth of feeling, what a terrible chastity of soul, what tenderness of matrimonial consciousness is revealed in that naive deed of love, which has been hitherto calumniated as cruel, barbarous, despotic! The man had an antipathy against every defilement of his feelings, and it seemed to him that they were stained by the bare thought that the bride who to-day lay on his mighty heart might to-morrow be on that of another—perhaps of some common vulgar fellow; therefore he rather had her slain next day!—HEINE: *Lutetia*, xix.

Schamir, in rabbinical legend, the agent by whose means Solomon wrought the stones of the temple. The Old Testament (I Kings, vi) tells how it was to be built without sound of hammer or axe or any tool of iron. Legends explain that Solomon sent out Benaiah, the son of Jehoida, to obtain the schamir, called by some a stone, but by most a worm no bigger than a barleycorn, which could split the hardest substance. Benaiah wrested from Asmodeus the secret that for schamir the seeker must find the nest of the moorhen, and cover it with a plate of glass, so that the mother bird could not get at her young without breaking the glass. This she could only accomplish by finding a bit of schamir.

Scheherazade. See SCHAHRIAH.

Schildburg, a German city famous, like Gotham in England, for its pseudo wise men. In the latter part of the sixteenth century the traditions and legends enshrining the exploits of its inhabitants were collected together into a book, *The History of the Schildburgers*, which has been as popular in Germany as the *Tales of the Wise Men of Gotham* was in England. The descent of the Schildburgers is traced from one of the Seven Wise Men of Greece. They maintained their reputation so consistently, and were so continually consulted by neighboring potentates that their own affairs began to suffer from neglect. Hence they were driven to feign themselves fools and even obtained from their Emperor a license to carry their folly as far as they wished. So they built themselves a conical house with no windows and looked all around it to discover why it was dark: then holding a council, each one with a torch fixed upon his hat, they decided to carry some daylight in. Boxes, baskets and tubs they strove to fill with sunbeams but could not empty them into the room. So they took off the roof; a plan that did well enough in summer but proved disastrous in winter. One day light fell through a crevice on a councillor's beard. This suggested a window. They quarried a huge millstone for their mill and carried it down with infinite labor. Then remembering that it might more easily have been rolled down they carried it up again. So as not to lose it one of them got into the hole in the middle. It rolled into a pond and man and stone were lost. Thinking he had stolen it they posted notices for a man with a mill-

stone round his neck. Their final exploit was to turn themselves out of house and home and like the Jews become wanderers throughout the world, so that there is no country where their descendants may not be found.

Sciron, according to Plutarch in his life of Theseus, a robber infesting the frontier between Attica and Megaris who was slain by the hero in his youth. Sciron not only plundered wayfarers but took them to the Scironian rock, made them wash his feet and then kicked them into the sea, where an immense tortoise waited to devour them.

Scogan, Skogan or **Scoggin,** the more or less apocryphal hero of *Scogan's Jests* (1565), a collection of humorous anecdotes, said to have been "gathered" by Andrew Borde, a physician and a wit who died in 1589. His first name is usually given as Thomas, but he is an undoubted reminiscence of John Scogan the court jester of King Edward IV in the later fifteenth century. According to the *Jests* Scogan was educated at Oxford, and obtained the post of fool in the household of Sir William Neville, who brought him to court, where after a period of great success he fell into disfavor. He has been confused by Shakspear and others with an earlier character John Scogan (1361–1407), tutor to the sons of Henry IV, to whom Chaucer addressed a short poem *L'envoy à Scogan* (1393). Hence Shallow in *II Henry IV*, iii, 2, says he remembers Falstaff breaking Skogan's head at the court-gate.

Scott, Michael (1175–1234), a pretended necromancer in the Middle Ages, probably Scotch by birth (Balwearic is named as his natal village), who for a long time was attached to the court of the Emperor Frederic II at Padua as tutor and astrologer. He wrote a commentary on Aristotle and some puerile treatises on natural philosophy, while his studies in alchemy, astrology and chiromancy earned for him contemporary repute as a wizard. His magic books were interred with him on his death, for they could not be opened without extreme peril on account of the malignant fiends that would thereby be invoked. One hundred years after his death Dante put him into hell (*Inferno*, xx, 116), in the circle of those punished because, while living, they had presumed to predict the future. Virgil points him out to Dante,

> That other, round the loins
> So slender of his shape was Michael Scott,
> Practised in every sleight of magic wile.

Boccaccio in his *Decameron*, Day viii, 9, makes two jesters, Bruno and Buffalmaco, play a sorry practical joke on Master Simon, a physician. Part of the joke consists in persuading simple Simon that Michael Scott, after paying a visit to Florence, had left behind him certain disciples who were able to perform one of his favorite magic feats, that of summoning to their banquet hall guests from all quarters of the globe. No matter how distinguished they were, no matter if they were 2000 leagues away, they were bound to make their appearance within two minutes. Bruno gravely enumerates among the familiar guests "the Lady of Barbicano, the Queen of Basque, the wife of the Sultan, the Schinchimurro of Prester John," and more substantial entities like the Queens of England and of France.

In certain Macaronic verses (1519) Michael is represented as wonderfully clever in philtres and sorceries for winning the love of women. He could also summon up devils, ride on an enchanted horse, wrap his small figure round in a cloak of invisibility, sail in a ship without oars, sails, or other visible motive power, and doff his shadow whenever he willed, like Peter Schlemihl or Simon Magus.

Michael is said to have predicted that his patron would die at the iron gates of Florence. The legend continues that when Frederick entered that city with impunity (an episode unknown to authentic history) the

prophecy was apparently falsified. Nevertheless, being later in Samnio, he fell sick in a town named Florentinum. "A bed was made for him in a chamber beside the walls of the tower, which the head of the bed touched. The town gate in the wall was built up, but the iron posts remained within. The Emperor caused the tower to be examined to see what it was like inside. It was told him that in that part of the wall where he lay there was a gate with iron posts shut up. Hearing this he fell to meditating and said, 'This is the place of my decease already foretold to me. Here shall I die. God's will be done.'"—*Chronicles of F. Francisci Pipini.*

A similar story told of the English Henry IV has been effectively used by Shakspear. Henry had been deterred from joining in the crusades by a prophecy that he would die in Jerusalem. His fatal sickness occurred at the shrine of Edward the Confessor in Westminster Abbey. He is carried swooning into the apartments of the abbot. On reviving he asks:

King. Doth any name particular belong
Unto the lodging where I first did swoon?
Warwick. 'Tis called Jerusalem, my noble Lord.
King. Laud be to heaven! E'en there my life must end.
It hath been prophesied to me many years,
I should not die but in Jerusalem;
Which vainly I supposed the Holy Land:—
But bear me to that chamber, there I'll lie;
In that Jerusalem shall Harry die.
II King Henry IV, iv, 4.

Henry did in fact die in the Jerusalem chamber at Westminster Abbey on March 20, 1413.

Sir Walter Scott introduces his namesake into the *Lay of the Last Minstrel*, ii, v, 13:

In these fair climes it was my lot
To meet the wondrous Michael Scott,
A wizard of such dreaded fame
That when, in Salamanca's cave,
Him listed his magic wand to wave
The bells would ring in Notre Dame.

Scroggins, Giles, the peasant hero of a comic English ballad of uncertain date. He courted Molly Bawn, but died before the date set for the wedding. Weeping herself to sleep she dreams that Giles's ghost appears to claim her and awakes just as he is carrying her off to the grave. The whole is a popular burlesque upon mediæval tales of terror such as *Sweet William.* See WILLIAM, SWEET.

Scylla, daughter of Nisus, king of Megara. In order to gain the love of Minos she cut off her father's purple hair on which the safety of his kingdom depended; whereupon Nisus was changed into a sparrow hawk and Scylla into the bird Ciris. OVID: *Metamorphoses*, viii, 9.

Scylla and **Charybdis,** names given in classic myth to two rocks in the Mediterranean straits between Italy and Sicily. The first, nearest to Italy, was hollowed out into a cave where dwelt Scylla, a fearful 12-footed monster who barked like a dog with her six heads perched upon six long necks. On the Sicilian rock grew a great fig tree beneath which dwelt Charybdis. Thrice every day she swallowed down the waters of the sea and thrice a day cast them up again. (*Odyssey*, xi, 85.) Ovid dowers Scylla with 100 barking mouths. According to his story (*Metamorphoses*, xxiii) she was originally a beautiful maiden with whom Glaucus (*q.v.*) fell in love after his metamorphosis into a sea god. Scylla turned a deaf ear to his wooing, and Glaucus appealed to Circe. The latter would fain have won him for herself, but when he professed undying love for Scylla alone she poisoned the waters in which her rival bathed. Scylla, according to her custom, plunged waist high into the sea. A brood of serpents and barking monsters instantly surrounded her. She tried in vain to shake them off, they had become a portion of herself; she remained rooted to the spot, and embittered by misfortune found her only pleasure in devouring such hapless mariners as came within her grasp. After destroying six of the companions of Ulysses and making a vain effort to wreck the ships of

Æneas she was changed into a rock which became the terror of mariners.

Semele, in classic myth, daughter of Cadmus and paramour of Zeus. The jealous Hera, appearing in the form of her nurse Beroe, persuaded her to ask Zeus to visit her in the same glory that characterized his appearances to his consort. Zeus reluctantly complied, appeared as the god of thunder, and Semele was consumed in the flames. Zeus saved her son Bacchus, with whom she was pregnant, sewed him up in his thigh and thus preserved him until the right parturitive period had arrived.

Semiramis, a mythical queen of Assyria, who owes her fame, if not her being, to Greek legends that find no confirmation in the cuneiform monuments. According to the Greeks she was a daughter of the Syrian goddess Derketo, by a Syrian swain. Ashamed of so humble an amour Derketo abandoned its issue after slaying the father, but the babe was miraculously fed by doves until she was found by shepherds. Her first husband was Onnes. At the siege of Bactra her beauty and bravery won the love of Ninus, king of Nineveh, who married her, whereupon Onnes slew himself. By some authorities she is said to have killed Ninus. At all events he died and she assumed the sole government of Assyria; built the city of Babylon with its hanging gardens, as well as the temple of Bel, a tomb for her husband and the bridge over the Euphrates; conquered Egypt, Ethiopia and Libya, but was unsuccessful in an expedition against India. After a reign of forty-two years she resigned the throne to her son, Ninyas, and flew up to heaven in the form of a dove. Some of her exploits are identical with those recorded of the goddess Ishtar in the so-called Nimrod epic. She is the heroine of Calderon's drama *The Daughter of the Air,* whose plot runs as follows:

Semiramis, a young woman of unknown parentage, is sought in marriage by Menon, who, jilted by her for King Ninus, loses not only the king's favor, but his eyesight and at last his life. Just before Menon's death a power greater than himself compels him to prophesy to Ninus the death which awaits him from the "gilded mischief seated at his side." There is a supposed lapse of many years before the curtain rises again. Semiramis is now a widow, and a mighty queen, dwelling in the palace of Babylon. Bending to popular clamor she feigns to abdicate in favor of her son Nimias, then throws him into prison and, taking advantage of an extraordinary resemblance in form and feature, passes herself off as her own son. But Fortune which had favored the undisguised woman, turns against the pseudo man. She is killed in battle.

Dante puts Semiramis in the first place of torment in hell,—the habitation of carnal sinners. She is whirled towards Dante in a sort of cyclone and Virgil explains:

> She in vice
> Of luxury was so shameless that she made
> Liking be lawful by promulged decree
> To clear the blame she had herself incurred.
> *Inferno,* v, 53. CARY, trans.

Serapis, an Egyptian divinity, who was only another form of Osiris in his character of god of the lower world. His corresponding incarnation as god of the upper world was the bull Apis. The worship of Serapis was first independently developed in the time of the Ptolemies in Alexandria, the most beautiful ornament of which was the Serapion, or Temple of Serapis.

Set, Sit or **Sati,** an Egyptian god, identified by the Greeks with Typhon, by the Syrians with Baal. He was the brother of Osiris, whom he treacherously slew. Originally worshipped as a sun-god he was eventually deposed by Horus and was thenceforth associated with darkness and evil. Such was the abhorrence eventually evoked by his name that it was erased from the monuments.

Setebos, mentioned by Shakspear in *The Tempest,* i, 2, as the god worshipped by Caliban's dam, Sycorax. According to Eden's *History*

of Travaile 1577 he was a Patagonian deity or devil. Describing Magellan's voyage to the South Pole Eden tells how some of the natives of Patagonia were captured and " when they felt the shackles fast about their legs, they roared like bulls, and cryd upon their great devil Setebos to help them. They say that when any of them dye there appear x or xii devils leaping and dauncing about the bodie of the dead and seem to have their bodyes painted with divers colors, and that among others there is one seene bigger than the residue who maketh great mirth and rejoicing. This great devil they call Setebos." In the poem *Caliban upon Setebos* Browning analyzes Caliban's attitude towards his deity.

Seven against Thebes, the heroes of Æschylus's drama of that name (B.C. 480), celebrating the siege of Thebes in Bœotia by an expedition raised by Adrastus and six other Grecian heroes for the purpose of restoring Polynices to the throne of his father Œdipus. Polynices, Tydius, Amphiaraus, Capaneus, Hippomedon and Parthenopæus constituted with Adrastus the titular Seven. Amphiaraus, prophet-hero of Argos, predicted that the expedition would fail and that Adrastus alone would survive. His words came true. But ten years later, Adrastus raised a new expedition among the Epigoni or " descendants " of the original seven, and the oracle of Amphiaraus, established at the scene of his death between Potniæ and Thebes, now promised a success that was duly realized.

Seven Golden Cities, Island of the. According to a fifteenth century legend seven bishops and their followers, fleeing from Spain and Portugal when those countries were overrun by the Moors in the eighth century, crossed the ocean to the unknown west and landed upon an island of mysterious beauty where the very sands on the shore were from a third to a half gold. They founded seven cities here, each resplendent with temples, towers and palaces. At various intervals seafaring men, landing on this island, had been detained there for life, the descendants of the founders dreading a Moslem invasion of their asylum. At length in the fifteenth century a noble cavalier, Don Fernando de Alma, sailing under a commission from Don Joacos II of Portugal, was driven by a storm to the mouth of a river on whose banks could be seen a noble city with castle and towers. A stately barge approached Don Fernando's caravel, bearing a richly clad stranger over whose head floated the banner of the cross. The stranger invited Don Fernando ashore, assuring him he would be acknowledged as Adalantado of the Seven Cities of the Island. Fernando leaped into the barge and was carried to land. Everything bore the stamp of bypast ages; the island had been dissevered from the rest of the world for centuries. After visiting the palace and the rulers of the city, partaking of a banquet, and making love to a beauteous maiden, Fernando, next morning, re-entered the barge to return to his vessel. The barge put out, but no caravel was to be seen. As the oarsmen rowed in search of it they sang a lullaby whose drowsy influence crept over the cavalier. Coming to himself he found that he was aboard a Portuguese ship bound for Lisbon, having been picked up, he was told, from a wreck drifting on the ocean. On landing in his native city he found all marvellously changed. A strange porter opened to him the door of his ancestral mansion. He hurried to the house of his betrothed and found, not her, but her great-granddaughter, a speaking likeness, whom he could scarce be brought to believe was not his Serafina. He had spent, not one night, but a whole century on the magic isle. The story has been told by Washington Irving, and by Baring-Gould in his *Curious Myths of the Middle Ages.* The latter holds that " The Island of the Seven Cities is unquestionably the land of

the departed spirits of the ancient Celtiberians. The properties of the old belief remain—the barge to conduct the spirit to the shore, the gorgeous scenery, and the splendid castle. But the significance of the myth has been lost, and the story of a Spanish colony having taken refuge in the far western sea has been invented to account for the Don meeting with those of his race on the phantom isle."

It is said that the legend of the island was one of the elements that conspired to suggest to Columbus that there might be land in the West. It belongs to the same group as the legends relating to the Isle of St. Brandon and to Plato's Atlantis.

Seven Sleepers, an ancient legend of Eastern origin which was first put into writing by Jacobus Sarugiensis, a Mesopotamian bishop of the fifth or sixth century, and was introduced by Gregory of Tours into Europe in his *De Gloria Martyrum*. Mahomet adopted it into the Koran (Chap. xviii, *The Cave Revealed at Mecca*) and it has been the foundation of dramas, poems and romances in many languages.

As told by Jacques de Voragine in the *Legenda Aurea* or *Golden Legend* the story runs as follows: The Emperor Decius coming to Ephesus ordered temples to be built there and all the inhabitants to sacrifice before him. Christians who refused to join in the worship of the gods were to be put to death. Seven noble youths named Maximian, Malchus, Martinian (or Marcian), Dionysius (or Denis), John Serapion and Constantine, being Christians, refused to sacrifice, but remained at home fasting and praying. They were brought before Decius, and confessed their faith. Given a little time for reflection they employed it in distributing their goods among the poor; then they retired to Mount Celion. Malchus, disguised as a physician, went back to Ephesus for food, and learned that Decius had ordered search to be made for them; he returned to his companions assembled in a cavern, and bade them prepare for death, but suddenly "by the will of God they fell asleep." Decius sought for them in vain; thinking they might be in the cavern, he blocked up the mouth with stones, that they might perish with hunger. After three hundred and sixty years, in the thirtieth year of the reign of Theodosius, a heresy broke out which denied the resurrection of the dead. An Ephesian, building a stable on the side of Mount Celion, took away the stones from the mouth of the cave; the sleepers awoke, thinking they had slept but a single night, and resumed their conversation where it was broken off. Malchus went again to the town for bread, and was amazed to hear the name of Christ frequently spoken, and to see crosses over all the gates. His offering a coin of the reign of Decius excited suspicion, and he was brought before the governor and the bishop, who examined him, and were as perplexed as he at his replies. He conducted them to the cave, followed by a great crowd, and there sat his six companions with faces "fresh and blooming as roses." All recognized a miracle and glorified God; Theodosius was summoned, and embraced the saints, who testified that they had been resuscitated that men might believe in the resurrection. They then bowed their heads and died. The Emperor ordered golden reliquaries made for them, but they appeared to him in a dream, saying that hitherto they had slept in the earth, and there they wished still to sleep.

Gregory of Tours gives the duration of the sleep as 230 years.

The names of the sleepers are not given in the Koran; they prophesy the coming of Mahomet on their awakening from a sleep of "three hundred years and nine years over." They had with them a dog named Kratimir, Kratim, or Katmir; he also is endowed with the gift of prophecy, and is one of the ten animals to be admitted into Paradise. The truth of the legend seems to be

that in the Decian persecution of 250 A.D., three or seven young men suffered martyrdom, and "fell asleep in the Lord"; were buried in a cave on Mount Celion; that their bodies were discovered by Theodosius, and consecrated as holy relics.

In spite of their request to be left in the earth, Theodosius sent their remains in a large stone coffin to Marseilles, which is still shown in St. Victor's Church.

Shacabac, *i.e.*, "the harelipped" in the *Arabian Nights* tale *The Barber's Sixth Brother.* A man reduced almost to starvation who was invited by the rich barmecide to an imaginary feast. See BARMECIDE.

She-Wolf of France. This expression is used by Shakspear, who makes Richard Plantagenet, Duke of York, thus address Margaret, Queen of Henry VI:

> She wolf of France, but worse than wolves of France,
> Whose tongue more poisons than the adder's tooth!
> How ill-beseeming is it in thy sex
> To triumph like an Amazonian trull,
> Upon their woes whom fortune captivates.
> *III Henry VI*, i, 4.

Thomas Gray in his ode *The Bard* adopts the phrase and applies it to Isabel of France, the adulterous Queen of Edward II,

> She wolf of France, with unrelenting fangs
> That tearst the body of thy mangled mate,
> From thee be born, who o'er thy country hangs
> The scourge of heaven. What terrors round him wait!
> Amazement in his van with flight combined,
> And sorrow's faded form and solitude behind.

Latin writers anticipated Shakspear. Thus Apuleius describes the sisters of Psyche as "Perfidæ lupulæ nefarias insidius comparant."

Shipton, Mother, a real character, born in 1448, who earned some local reputation as a female astrologer in Clifton, Yorkshire. After her death numerous legends and traditions crystallized about her memory. It was asserted that she was the offspring of an unhallowed union between her mother and the devil. Prodigies attended her from infancy. Her cradle, for example, was found suspended in the chimney without any visible means of support, and before she had been taught her alphabet she read books at sight. When she died, the following epitaph was placed on her monument:

> Here lyes she who never ly'd,
> Whose skill often has been try'd.
> Her Prophecies shall survive,
> And ever keep her name alive.

Nevertheless, Mother Shipton and her prophecies had been forgotten when, in 1641, the astrologer, William Lily, revived her fame by publishing anonymously a transparent forgery, entitled "The Propheceyes of Mother Shipton. In the reign of King Henry the Eighth. Foretelling the death of Cardinall Wolsey, the Lord Percy and others, as also what should happen in insuing times. London. Printed for Richard Lowndes at his shop adjoying the Ludgate, 1641."

A more famous forgery was that issued in 1862 by Charles J. Hindley, an American newspaperman, resident in London, and engaged in editing a lot of old pamphlets and chap-books. There fell into his hands Lily's forgery. He conceived the idea of republishing this with the addition of certain fabrications of his own. Most notable in these additions were the following lines.

> Carriages without horses shall go,
> And accidents fill the world with woe.
> Around the world thoughts shall fly
> In the twinkling of an eye.
> The world upside down shall be,
> And gold be found at the root of a tree.
> Through hills man shall ride
> And no horse be at his side.
> Under water man shall walk.
> Shall ride, shall sleep, shall talk.
> In the air men shall be seen
> In white, in black, in green.
> Iron in the water shall float
> As easily as a wooden boat.
> Gold shall be found and shown
> In a land that's now not known.
> Fire and water shall wonders do.
> England shall admit a foe.
> The world to an end shall come
> In eighteen hundred and eighty-one.

These verses were widely copied and commented upon and gave rise

to a good deal of controversy. It was pointed out by the sceptical that as Mother Shipton's death took place in 1561, she must have been very old when she died and very young when she took to prophecy. No signs of the pretended text could be found at the British Museum, and finally it was announced that Mr. Hindley had confessed the hoax. But in spite of this confession the advent of the year 1881 was looked forward to with much alarm by the superstitious in both England and America.

Sibille, in the mediæval romance *Perceforest,* daughter of the magician Darnant. When Alexander the Great starts out in quest of Perceforest, who has made his way alone into the enchanted forest of Darnant, Sabille encounters him and delays him by yielding herself to his embraces. From this amour with the original Lady of the Lake sprang the ancestor of King Arthur.

Sibyl (Lat. *Sibylla,* from a Greek compound meaning "the will of God"), in classic myth, a seer; a prophetess, one of a group of women who at various periods claimed or were believed to be inspired by the gods. Under the influence of frenzied enthusiasm they poured forth so-called prophecies which were reverenced even by the early Christians. They were described sometimes as priestesses of Apollo, sometimes as his favorite wives or daughters. Neither Homer nor Herodotus mentions them. The earliest known reference is in Heraclitus, about B.C. 500.

Plato speaks of only one Sibyl. By the time of Lactantius they had increased to ten. Among the Romans their number varies. The most famous of all the Sibyls is the Erythean Herophile, generally identified with the Cumæan, whom Æneas consulted before his descent into hades (*Æneid* vi, 10).

It was the Cumæan Sibyl who offered to Tarquinus Superbus nine books of prophecies which he declined because of their extortionate price. After destroying six she ultimately sold him the remaining three at the price she had demanded for nine (DIONYSUS HALICARNASSUS, iv, 62). She is said to have lived for many generations at Cumæ in the crypts beneath the temple of Apollo, where Æneas had consulted her.

It is generally agreed that the Sibylline books were destroyed at the burning of the capitol, B.C. 83, but collections more or less spurious were subsequently made. These in the time of Augustus, B.C. 12, were placed for safe keeping in the temple of Apollo on the Palatine. Here they remained until A.D. 405, when they were burnt by Stilicho or by the Emperor Honorius himself.

The early fathers of the church, from Justin Martyr to St. Augustine, speak respectfully of the Sibylline prophecies, St. Augustine employing them to enforce the truth of Christianity. The Emperor Constantine in his harangue before the Nicene Council (A.D. 323) quoted them as redounding to the honor of Christianity, though he conceded that many doubted whether the Sibyls were really their authors. They are also referred to in the *Dies Iræ:*

> That day of wrath, that dreadful day,
> When heaven and earth shall pass away,
> As David and the Sibyls say.

A collection of Sibylline oracles have come down to our time which the vulgar frequently confound with the Sibylline books. They contain a medley of pretended prophecies, composed partly by Alexandrian Jews, partly by Christians, between the second and fifth centuries of our era. Characters from the Old Testament and the New alike figure among them. They undoubtedly helped to increase the popular repute of the Sibyls during the Middle Ages. See *Edinburgh Review,* July, 1877.

Siege Perilous, in Arthurian romance, a seat which was ever left vacant at King Arthur's Round Table until the arrival of a knight, pure in deed and pure at heart, who should achieve the quest of the San

Greal. None other might sit there without grievous peril.

In our great hall there stood a vacant chair,
Fashion'd by Merlin ere he past away,
And carven with strange figures; and in and out
The figures, like a serpent, ran a scroll
Of letters in a tongue no man could read.
And Merlin call'd it "The Siege perilous,"
Perilous for good and ill; "for there," he said,
"No man could sit but he should lose himself."

TENNYSON: *The Holy Grail.*

Once Merlin himself forgot his own injunction:

And once by misadventure Merlin sat
In his own chair, and so was lost.

Ibid.

On another occasion a haughty Saracen knight rashly ventured to place himself in the seat, when the earth opened and swallowed him up.

At last Galahad appeared at King Arthur's court. A holy hermit stepped forward and led the young knight to the Siege Perilous; and he lifted up the cloth, and found there letters that said, "This is the seat of Sir Galahad, the good knight"; and he made him sit in that seat. And all the knights of the Round Table marvelled greatly at Sir Galahad, seeing him sit securely in that seat, and said, "This is he by whom the Sangreal shall be achieved, for there never sat one before in that seat without being mischieved."

Siegfried, hero of Part i of an anonymous German epic, *The Nibelungen Lied* or *Lay of the Nibelungs* (1210).

Young, strong and beautiful he had but one vulnerable spot (between his shoulders), where a leaf had settled when he bathed in the blood of a dragon he had slain. He possessed a cloak of invisibility, given him by the dwarf Alberich, and a sword called Balmung, forged for him by Wieland the smith. When he became king of the Nibelungs he went to Worms to sue for the hand of the beautiful Kriemhild, sister to Gunther, king of Burgundy. He assisted Gunther in his suit for Brunhild, queen of Issland. Being invisible, he performed all the feats for which Gunther received credit. As his reward he himself won Kriemhild. After a time bride and groom visited the court of Gunther. The two queens fell to comparing the respective merits of their spouses. Then it was that Kriemhild revealed what part her husband had played in winning Brunhild for her brother. Brunhild in a rage set Hagen to murder Siegfried. That subtle schemer learns from Kriemhild the secret of Siegfried's vulnerability, and as the hero stoops over to drink at a spring stabs him between the shoulders. Kriemhild broods wrathfully over her sorrows for many years and finally, when she has become the wife of Atli, prepares a terrible revenge that overwhelms all the Nibelungs in a common slaughter. See SIGURD.

Sigismonda, heroine of Dryden's narrative poem *Sigismonda and Guiscardo,* one of his *Tales from Boccaccio* (1700). It versifies the story told in the *Decameron,* iv, 1, with little change save in the name of the heroine, called Ghismonda (*q.v.*) in the original. Dryden's moral runs as follows:

Thus she for disobedience justly died;
The Sire was justly punished for his pride;
The youth, least guilty, suffered for th' offense
Of duty violated to his prince;
Who late repenting of his cruel deed,
One common sepulchre for both decreed;
Entombed the wretched pair in royal state,
And on their monument inscribed their fate.

DRYDEN: *Sigismonda and Guiscardo.*

Sigmund, in the Icelandic *Volsunga Saga,* son of Volsung and father of Sinfiotli by his sister Signy, and, by a late marriage with Hjordis, of the hero Sigurd, who was born posthumously after Sigmund had been slain by King Lyngi, a rival in love.

Signy, in the Icelandic *Volsunga Saga,* the daughter of Volsung and wife of King Siggeir, to whom she bore two children. At her own request these were slain by her brother Sigmund, with whom she dwelt for several days, disguised as a witch, and afterwards bore him a son Sinfiotli. When her brother set fire to her husband's house, she also perished in the flames.

Sigune, in Wolfram von Eschenbach's *Parzival* and his fragmentary *Titurel* (early 13th century) a woman who clings year after year to the dead body of her lover Schionatulander,—he having lost his life in an adventure undertaken to gratify a whim of hers. Ever and anon Parzival comes across her and holds converse with her, but she never forsakes the corpse. Fidelity of this sort appealed strongly to Wolfram, as a self constituted apostle of "Treue" (loyalty), and he set out to tell the story of the lovers in a separate poem which was left unfinished. The existing fragment is called *Titurel* merely because it begins with a speech of Titurel, an ancestor of Sigune.

Sigurd, hero of the *Volsunga Saga* or *Lay of the Volsungs,* the Icelandic prose form of the German epic, *The Lay of the Nibelungs.* He is the same in origin as Siegfried, though the details of the two stories are widely asunder.

Son of Sigmund, born posthumously, Sigurd became the foster-child of Regin the Smith, who incites him to slay the dragon Fafinir. Thus he comes into a great treasure hidden within the folds of the dragon's skin. By eating the monster's heart he wins a more than mortal wisdom. Turning homewards he comes to Hindfell, where fierce flames surround a house, but he rides fearlessly through them and discovers an apparently lifeless warrior. Cutting the armor fastenings the warrior proves to be a woman, the Valkyr Brynhild, who awakes at his touch. She explains that having defied Odin he had condemned her to a magic sleep and to marry any mortal who awoke her. Fearing he might prove a coward she had begged Odin to surround her with a barrier of fire which none save a brave man would dare to cross. They fell in love and plighted their troth. Sigurd rode on in quest of further adventure. He is welcomed in the hall of the Niblungs and fights the Niblung battles and, all unconsciously, becomes beloved of the Niblung maiden, Gudrun, daughter of King Giuki. He loves only Brynhild. But Grimhild, "the wise wife," Gudrun's mother, seeing how her wishes lie, mixes a cup for Sigurd at a banquet and "the soul was changed in him" and Brynhild was forgotten, leaving only a dim sense of happiness lost. In this mood he won and wooed Gudrun, and had promised to help her brother Gunnar to secure Brynhild to wife. The same spell Grimhild had flung upon Sigurd she has wrought upon Gunnar, who bethinks him of the maiden sitting alone,—Brynhild in her fire-ringed house. By magic art, also, she changes Sigurd's aspect into that of Gunnar; he once more rides through the flames, and though haunted by vague memories of the past, wrests from Brynhild the magic betrothal ring he himself had given her and claimed her as his bride. And she not recognizing her lover in his new guise, tearfully yielded to her doom and was married to Gunnar. Then the magic ring wrought its potent curse. Given by Brynhild as she believes to her husband but really to her former lover and by him to Gudrun, the latter, when contention arises between the brides, shows it in a paroxysm of triumphant rage and tells her rival the whole secret of the wooing. The wild blood is stirred in the Valkyrie's veins. Brynhild must have the death of Sigurd, and she tempts Gudrun's brother Guttorm to stab him as he lies sleeping in Gudrun's arms. He awakes only to fling the "wrath" at his flying murderer and to strike him to the ground. His death revives all Brynhild's love. "The she-wolf's heart broke when she had caused Sigurd's slaying," and she asked only that she might be laid side by side with him on the funeral pyre.

Gudrun marries again, not for love, but in the hope of avenging herself upon those who had slain her lord. She and Atli, her new husband (the historic Attila), lay a trap to slay the whole host of the

Niblungs in his Golden House. And when all are dead, and the victorious earls of Atli have feasted over their bodies, it is Gudrun herself who in obedience to the fierce law of kindred among a barbarous people, sets the fire to burn the house over those who in slaying her brethren have only fulfilled her bidding: and with her own hand she pierces Atli to the heart.

William Morris has retold this story in English verse *The Lay of the Volsung and the Fall of the Niblung* (1877) and Wagner has made it the subject of a trilogy of operas, under the general title *The Ring of the Nibelungs* (1876).

Silenus, in classic myth, generally a name for the older satyrs, more specifically applied to that one of the Sileni who was the reputed teacher of Bacchus in his youth and ever afterwards his boon companion. He was a genial old man, white-haired and white-bearded, with a pug nose, a round face, a rounder abdomen, and he was generally inebriated. As he could not trust his own legs he was generally represented riding on an ass, or supported by other satyrs and surrounded by laughing and dancing fawns. In all respects except that of inebriety he seems to have been the ancestor of our Santa Klaus.

Now compare the pictures of Santa Klaus which are scattered through this book with that of Silenus. Is it not evident that the one is a revival of the other, changed, indeed, in certain traits of character, sobered up, washed and purified, clad in fur-embroidered garments that are more suited to the wintry season which he has made his own, but still the god of good fellows,—the representative of good health, good humor and good cheer?—WALSH: *The Story of Santa Klaus*, p. 71.

Sinbad, a Bagdad merchant, hero of a story in the *Arabian Nights* known as *Sinbad the Sailor*, which mingles a confused memory of Homer's *Odyssey* with oriental legends of unknown antiquity. He is represented as relating his seven voyages to the discontented porter Hindbad, in order to emphasize the moral that wealth can be attained only by enterprise, fortitude and energy.

Voyage I. Sinbad and his companions mistake a sleeping whale for an island, light a fire on his back and narrowly escape with their lives when the monster disappears into the sea. This story suggested one of the adventures of St. Brendan. See KRAKEN.

II. Sinbad, abandoned on a desert island, discovered a roc's egg "50 paces in circumference." When the parent bird returned he fastened himself to one of its claws and so was transported to the Valley of Diamonds, from which entry and escape were alike impossible by merely human means. From the tops of the surrounding precipices, however, merchants were in the habit of casting huge pieces of meat to which the diamonds adhered, meat and diamonds were carried up by eagles to their nests, where the diamonds were rescued. Sinbad fastening himself to a piece of meat safely reaches the summits and returns home laden with diamonds. This method of utilizing birds of prey is corroborated by Marco Polo in his description of the diamond mines of Golconda.

III. This episode is substantially identical with the story of Ulysses and the Cyclops. See POLYPHEMUS.

IV. Again cast upon a strange (though not uninhabited) island, Sinbad married a native lady. She died and he was buried with her. He managed to escape with much plunder ravished from the sepulchres.

V. Two enraged rocs wrecked his ship with huge stones dropped from their talons. Sinbad swam ashore and engaged in a conflict with monkeys who shot cocoanuts at him on which he subsisted until he met the Old Man of the Sea (*q.v.*).

VI. A voyage to Serendib or Ceylon.

VII. On this voyage he was captured by Corsairs and sold into slavery. Having discovered a spot superabundantly stocked with elephants' tusks, he was given his liberty and a share in the booty.

Singing Tree, in the *Arabian Nights* story of *The Two Sisters,* a tree whose every leaf was a mouth, all joining together in a concert of delightful harmony.

The Singing Apple in the Countess Daulnay's fairy tale of *Prince Cherry and Fair-Star* grew on a tree in a Libyan desert. It was a ruby crowned by a diamond which imparted wit to all who smelt of it. Prince Cherry secured the prize for his bride and she was thus enabled to rival the best efforts of poets, philosophers and *beaux-esprits.*

Sinon, in classic myth, the son of Æsimus according to Homer, of Sisyphus according to Virgil (*Æneid,* ii, 79), and grandson of Autolycus according to both. He accompanied Odysseus, his relative, to Troy. He joined with Ulysses and Diomed in the stratagem of the Wooden Horse (*q.v.*) and was the main agent in achieving its practical success. Allowing himself to be taken prisoner by the Trojans, he persuaded them to admit within their walls a wooden horse filled with armed men, which the Greeks had constructed as a pretended atonement for the rape of the Palladium. In the dead of night Sinon released the Greeks, who thus finally captured the city they had beleaguered for 10 years.

Dante (*Inferno* xxx, 98) places Sinon among the Falsifiers in the tenth pit (bolgia) of the eighth circle of hell. Here he lies next to Potiphar's wife, both smoking as a wet hand smokes in winter. Maestro Adamo (Master Adam of Brescia, burnt alive in 1281 as a coiner and counterfeiter), a dropsical fellow sufferer, explains to Dante that the pair had lain prostrate in that position ever since his own arrival in hell. Thereupon Sinon revives to strike Adam on the paunch with his fist. Adam retaliates with a slap on the face. They then indulge in mutual recriminations to which Dante listens until he is reproved by Virgil.

And thus the dropsied: "Ay, now speakst thou true:
But there thou gavest not such true testimony
When thou wast questioned of the truth at Troy."
"If I spake false, thou falsely stamp'dst the coin,"
Said Sinon; "I am here but for one fault,
And thou for more than any imp beside."
"Remember," he replied, "O perjured one!
The horse remember, that did teem with death;
And all the world be witness to thy guilt."
DANTE: *Inferno,* XXX. CARY, trans.

Sisyphus, in Greek myth, the son of Æolus and husband of Merope, or, as later accounts have it, son of Autolycus and father of Odysseus (Ulysses) by Anticlea. He was the reputed builder and first king of Corinth, an able ruler, a promoter of navigation and commerce, but fraudulent, crafty and avaricious. He even outwitted Autolycus, and this time in a good cause. That clever rascal, dwelling then on Mount Parnassus, was an audacious horse and cattle thief. Whenever he lifted a herd it was his practice to deface the owner's mark so that identification was impracticable. Sisyphus, his suspicions aroused, marked all his cattle secretly on the hoof. One day he called upon Autolycus, and by displaying the esoteric mark stripped him of his ill-gotten wealth. When his last hour had come Sisyphus for a period succeeded in baffling Death (*q.v.*).

Homer makes Odysseus witness the punishment of Sisyphus in the lower world, although he does not mention the nature of his crime. Pope's translation of these lines is especially famous in English literature as a specimen of onomatopœia, the concurrence of sound with sense:

I turn'd my eye, and as I turn'd survey'd
A mournful vision! the Sisyphian shade:
With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground.
Again the restless orb his toil renews,
Dust mounts in clouds, and sweat descends in dews.
HOMER: *Odyssey.* POPE, trans., xi, 735.

Siva, the third member of the Hindu trinity, the god of destruction, as Vishnu is the god of con-

struction. His symbol is the Linga, emblematic of creation, or rebirth following after destruction. He produces earthquakes, tempests, floods and droughts. When the sacred river Ganges descended from heaven he checked the torrent so that earth might bear its fall. He is figured with a rope for strangling evil-doers, a necklace of human skulls and earrings of serpents. He has three eyes and he bears the river Ganges on his head. He can sing and join in dancing and other revelry but he is specifically the god of asceticism—Maha Yogi—stern and uncompromising. His wife, like himself, is known under many names, the chief of them being Kali. In combination the two are called Hari-hara.

Skeleton in Armor, the name which Longfellow, in a ballad of that title (1841), gives to some human remains that were dug up in 1839 near Fall River, Mass. The skeleton wore on its breast an oval brass plate and was girt around the waist by a belt similar to those worn when firearms were in their infancy. This was immediately claimed to be an old Norse warrior, despite the fact that it was buried, Indian fashion, in a sitting posture, with Indian arrowheads around it. Some authorities identified it with Thorwald, who according to one interpretation of the sagas was said to have sailed from Iceland to the New World about A.D. 1000, and to have passed a winter in New England. Under date Dec. 13, 1840, Longfellow wrote to his father: "Have prepared for the press another original ballad, which has been lying by me for some time. It is called *The Skeleton in Armor*, and is connected with the old Round Tower at Newport. This skeleton in armor really exists. It was dug up near Fall River, where I saw it some two years ago. I suppose it to be the remains of one of the old Northern sea-rovers, who came to this country in the tenth century. Of course, I make the tradition myself; and I think I have succeeded in giving the whole a Northern air."

Skrymir, a Norse giant, who on one occasion played host to Thor. The latter, travelling with his companions through the land of giants, sought shelter from an earthquake in a strange structure. Next morning he found in front of it a huge giant, snoring in his sleep, who awoke to say "What have you done with my glove?" and lo! it turned out that the glove had been Thor's house of shelter and that he had slept in the thumb. The giant volunteered to carry the food for the party, but again fell asleep at the foot of a tree. Thor rapped him smartly on the head with his terrible hammer. Skrymir awoke and asked if an oak leaf had fallen upon him.

Sleeping Beauty in the Wood, the heroine of an old myth which Charles Perrault revived and rewrote as one of his *Contes de Ma Mere l'Oye* (1697).

A young princess after an accident which had been foretold to her but which she could not forestall, falls into a magic sleep that is to last for one hundred years. She slumbers in a castle around which grows up an impenetrable forest, and everything around her is plunged into similar slumber until the time when the cycle shall have rolled round, and a young prince urging his way through all obstacles presses a kiss upon her lips.

A touch, a kiss! the charm was snapt.
There rose a noise of striking clocks,
And feet that ran and doors that clapt,
And barking dogs, and crowing cocks;
A fuller light illumined all,
A breeze through all the garden swept,
A sudden hubbub shook the hall,
And sixty feet the fountain leapt.

So sings Tennyson in his poetical paraphrase of Perrault's story which he entitles *The Daydream.* See also BRUNHILD and SIEGFRIED.

The Grimm brothers have a German variant of this story in their *Tales.* It is the subject of an opera (1825) by Planard and Carafa, of a 4-act ballet (1829) by Scribe and Aumer, music by Hérold. A 5-act drama (1865) by Octave Feuillet under the same title, *La Belle au*

Bois Dormant, is a satire upon conservative French society, which by its inertia and immovability protests against rational activity and progress.

Sleipnir, in Norse myth, the 8-legged steed of Odin. See SWADILFARI.

Socrates, the great Athenian philosopher (B.C. 469–399), is caricatured by Aristophanes in *The Clouds* as a professor of the rhetorical art of proving black white. Hence Strepsides, a farmer, sends his horsy son to Socrates that he may learn to disprove the existence of the father's debts. Socrates is found hanging in mid-air in a basket, to raise the intellect in its supramundane studies above the attraction of the earth. There is no reason to believe that Aristophanes had any private grudge against Socrates, or cared whether his opinions were accurately represented or not; he simply wanted a central figure, who should be a philosopher and well known. The remarkable teacher, whose grotesque person was familiar to all, who went about barefoot, unwashed and shabby, and would stand half an hour in a public thoroughfare wrapped in reverie, was exactly the figure he wanted. Nor does the caricature seem to have had any effect upon the popularity of its object. Socrates, himself, took it in excellent part. When the play was produced he is said to have enjoyed it as heartily as any one, and even to have risen from his seat in order that the strangers in the house might see how admirable a counterpart the stage Socrates was of the original.

Sohrab or **Surab,** a legendary Iranian hero, son of Rustum. Firdusi makes the latter the hero of his epic, the *Shah-Namah*. Sohrab was the offspring of Rustum's marriage to Princess Tahminah, from whose arms the father was summoned to a long series of adventures. Meanwhile, Sohrab, of whose very existence Rustum was ignorant, grew up to be a great warrior among the Turanians. In single combat father and son met, and Sohrab was slain. The episode has been retold in English verse by Matthew Arnold in an epic fragment *Sohrab and Rustum*.

Sohrab and Rustum is a story of Central Asia, or, as we used to say, Asia Minor, told in blank verse, and in the Homeric vein. It is called "An Episode," and begins in character with the word "And." Far more truly Homeric than Clough's jolting hexameters, it is as good a specimen of Homer's manner as can be found in English. Rustum is a barbarian, though not an undignified barbarian. But the gentle and sympathetic character of Sohrab is one of the best and most delicate that Matthew Arnold ever drew. That he falls by the hand of his unconscious father is the simple tragedy of the piece. Very noble is his reply to the still sceptical Rustum—

> Truth sits upon the lips of dying men,
> And Falsehood, while I liv'd, was far from mine.

And when Rustum, at last convinced that he had slain his son, prays that the Oxus may drown him, Sohrab replies, in the exquisite lines—

> Desire not that, my father; thou must live.
> For some are born to do great deeds, and live,
> As some are born to be obscur'd, and die.
> Do thou the deeds I die too young to do
> And reap a second glory in thine age.

HOWARD PAUL: *Matthew Arnold*.

Soma, in Hindoo myth, is at once a god and a beverage. The intoxicating juice of the soma plant, like the Quoasir of Norse mythology, imparts prolonged life and strength to the gods. The Rig Veda describes the process whereby it is fermented. But the same hymns describe Soma as an all-powerful god. It is he who invigorates Indra and enables him to conquer his enemy Vitra, the snake of darkness. The worship of Soma greatly resembled that of Dionysos and Bacchus among the Greeks and Romans.

Somnus, the Latin name for the god of Sleep, called Hypnos by the Greeks. Hesiod, Homer and Virgil alike agree in describing Sleep as the son of Night (Lat. *Nox*, Gr. *Nux*), and the brother and image of Death, (Lat. *Mors*, Gr. *Thanatos*). In the temple of Hera at Elis, Sleep and his brother Death were represented as twins reposing in the arms of Mother Night. In other Greek sculptures Sleep appeared as a child wrapped in slumber and holding a horn of

poppies which he shed upon weary mortals. Homer placed the palace of Sleep on the island of Lemnos. Hither comes Hera in quest of the drowsy god so that he may lull Zeus to sleep and suffer the Greeks to complete a temporary success:

> To Lemnos, god-like Thoas' seat
> She came; there met she Sleep, twin-born with Death,
> Whom, as his hand she clasped, she thus addressed:
> "Sleep, universal king of gods and men,
> If ever thou hast listened to my voice,
> Grant me the boon which now I ask and win
> My ceaseless favor in all time to come.
> When Jove thou seest in my embraces locked
> Do thou his piercing eyes in slumber seal."
> HOMER: *Iliad*, xiv, 257. DERBY, trans.

But Hypnos has terror-stricken reminiscences of the wrath he had aroused in Zeus by a similar expedient on another occasion. Only when Hera promised to obtain for him the hand of Pasithea, youngest and fairest of the Graces, does he yield a reluctant consent.

Virgil in the *Æneid*, vi, locates Sleep and Death and other terrific shapes at the threshold of Avernus under a giant elm, in whose boughs nestle False Dreams. A notable episode where Somnus figures in the *Æneid* is that of Palinurus (*q.v.*). (See also DEATH.) According to Ovid, Somnus had three sons, Morpheus, the god of dreams, who appears to mortals in human form; Phobeter the terrifier, who assumes the shape of beasts, and Phantasos, who appears in inanimate form.

Sophonisba, in Roman history and legend, daughter of the Carthaginian general Hasdrubal and sister of Hannibal. Betrothed to Masinissa an ally of the Romans she was forced (206 B.C.) into a marriage of convenience with Syphax an ally of the Carthaginians. The rival lovers were also rivals for the rule of Numidia. During the second Punic war Masinissa regained both province and bride; but Scipio compelled him to relinquish the latter and she died by poison, sent by Masinissa to prevent her falling into the hands of the Romans.

The subject was a favorite with playwrights both in England and on the continent. John Marston's *Sophonisba or the Wonder of Women* (1602), Nathaniel Lee's *Sophonisba or Hannibal's Overthrow* (1676), and James Thomson's *Sophonisba* (1730) head the list in England. The last contains the famous line "O Sophonisba, Sophonisba O," which was parodied *extempore* by the Duke of Buckingham, "O Jemmy Thomson, Jemmy Thomson O," to the damnation of the piece.

In France Mairet (1631) and Corneille (1663) produced tragedies entitled *Sophonisbe*. Mairet's play is imitated from the *Sofonisba* of Trissino (1515), which in its turn is indebted to a play of the same name (1502) by Galeotto dal Carretto. The latter disputes with Ruccellai's *Rosmunda* the title of being the first Italian tragedy. Greatest of all the tragedies on this subject is Alfieri's *Sofonisba* (1783).

Sophronia, in Boccaccio's *Decameron*, x, 8, heroine of the story of *Titus and Gisippus*. Believing herself to be the wife of Gisippus, she is really married to Titus, who takes her off to Rome. There Gisippus arrives some time later in a wretched state of mind, and falsely accuses himself of a mysterious murder. Titus in order to save him takes the blame upon himself. The real culprit, moved by so much magnanimity, surrenders himself to justice. Eventually all are set at liberty by Octavius. Titus marries Gisippus to his sister and divides his estate with him.

Sordello (1200–1269), a famous troubadour, native of Goito in the Mantuan district, and thus a fellow citizen of Virgil. Dante places him in ante-purgatory among those who were negligent in repentance (*Purgatorio*, vi, 74). Here Dante, guided by Virgil, beholds him, standing alone on a mountain-side in an attitude of calm dignity like that of a lion at rest. His haughty manner gave way to one of eager interest when Virgil named Mantua as his own birthplace. "Oh Mantuan,"

he exclaimed, embracing him, "I am Sordello from thy country." Learning further that it was the greatest of Latin poets who confronted him, Sordello repeated his embrace, but this time in all humility clasped Virgil's knees instead of his neck. Later he guides Virgil and Dante to the gates of Purgatory (*Ibid.*, viii, ix).

Sordello had high ideals, a clear vision, a splendid mentality. All these gifts were neutralized by the one "mark of leprosy" within him, the weakness of will which left him dreaming instead of doing. When the time for action came he was powerless.

Robert Browning, who makes Sordello the titular hero of a narrative poem, treats him as a sort of mediæval Hamlet. The hint for the character he takes from the lines which Lowell (a significant coincidence) applies to Hamlet.

Spens, Sir Patrick, hero of a mediæval poem of uncertain date which Coleridge calls "the grand old *Ballad of Sir Patrick Spens.*" A king of Scotland, unnamed, sends him in midwinter on a mission to Norway. The ship is lost with all on board on the homeward voyage. W. E. Aytoun tells us that in the little island of Papa Stronsay, one of the Orcadian group, lying over against Norway, there is a large tumulus known to the inhabitants from time immemorial as the grave of Sir Patrick Spens. "Is it then a forced conjecture that the shipwreck took place off the iron-bound coast of the northern islands which did not then belong to the crown of Scotland?"

Sphinx, a fabulous monster in both Greek and Egyptian myth. In Egypt, where it probably originated, it is represented as a wingless lion with a woman's head, in Greece usually as a winged lion with female bust. The most famous example is the great Sphinx of Giza, near the group of pyramids. It is carved from a rock, is 189 feet long and is probably 7000 years old and thus the oldest work of human sculpture.

In Greek myth the most famous Sphinx was that of Thebes, first mentioned by Hesiod in *Theogony*, 326. He makes her parents Orthus and Echidna, for whom Apollonius (iii, v, 8) substituted Orthus and Chimæra. She had a woman's face, a lion's tail and feet, the wings of a bird. The Muses taught her a riddle which she propounded to all who came within her neighborhood on Mount Phicium (now Fugas), slaying and devouring such as failed. It ran thus, "What is it that is four-footed in the morning, two-footed at noon, and three-footed at nightfall?" Œdipus rightly answered, "Man, for he crawls on all fours in childhood, walks on two feet in maturity, and supports himself with a staff in senility." The sphinx straightway leaped to her death from the mountain.

Sprat, Jack, hero of an English nursery quatrain which tells how as Jack could eat no fat and his wife could eat no lean they together licked the platter clean. Halliwell traces the jingle to Howell's *Collection of Proverbs* (1659), where the hero is no less a personage than an archdeacon.

Archdeacon Pratt would eat no fat,
And his wife would eat no lean:
'Twixt Archdeacon Pratt and Joan his wife,
The meat was eat up clean.

Sraosha, the Angel of Obedience in the Zoroastrian mythology. His special function was to carry off the souls of the dead to the bridge which spans the gulf between heaven and earth, there to be judged by Mithra and Rashna. For three days the soul hovered about its earthly abode, while surviving friends and relatives performed funeral rites of propitiation to the gods. On the morning of the fourth day Sraosha carried it aloft, assailed on the way (see GERONTIUS) by demons striving to possess it, and supported by the prayers of the faithful below. Arriving at the "accountants' entrance" to the bridge, Rashnu weighed its good deeds against the evil. If the good turned the scales there was still

a sort of purgatorial penance to be endured before it was launched on the bridge.

Starchaterus Thavestes, in Danish legend, one of the eleven lords attendant on King Hakon, and a giant famous for strength, courage and sobriety. Olaus Magnus, *Historia de Gentibus Septentrionalibus* (1555), attributes to him some verses on *Frugality* that embody his philosophy of living:

The King himself most sparingly would dine,
No drinks were served that did of honey boast,
But only beer which thou to Ceres owest.
Their meats were little boiled and never roast.
Each table was with dishes scantly dressed,—
A meagre lot antiquity deemed best,
And in plain fare each held himself most blest.

Despite the moderation in food and drink which he preached and practised, Starchaterus was a true Berserker and an outrageous pirate. When old and weary of life he sought out Hatherus, whose father he had killed, and begged as a favor that he would cut off his head. It literally bit the ground where it fell.

Statira, daughter of Darius, was the first wife of Alexander; Roxana, daughter of Oxyartes of Bactria, was the second. These ladies are the heroines of Lee's drama, *The Rival Queens* (1678), which closely follows the facts of history. Though Statira resented the intrusion of Roxana, she allowed her husband to win her back to acquiescence. The prouder spirit of Roxana was not so easily appeased, and her jealousy finally found vent in the murder of her rival. The jealousy of these stage heroines has at times been reflected in the actresses who represented them. Peg Woffington as Roxana, angry with Anne Bellamy because of the overshadowing magnificence of her robes, rolled her rival in the dust behind the scenes, pummelled her with the handle of her dagger and screamed Lee's lines:

Nor he, nor heaven, shall shield thee from my justice.
Die! sorceress, die! and all my wrongs die with thee.

A similar scene was enacted half a century later between Mrs. Barry (Roxana) and Miss Boutwell (Statira). The stage manager had given Statira a lace veil, which so enflamed the other that in the stabbing scene she struck with such fury that the dagger went a quarter of an inch through the stays into the flesh.

Staufenberg, Peter von, hero of an anonymous German ballad of the fourteenth century,—*Peter von Staufenburg und die Meer-fei.* Peter, a noble knight, beheld a lovely nymph seated on the banks of a river and fell in love with her. She proved to be a Meer-fei or water-sprite. He had no trouble in winning her, for it is only by marriage with a mortal that the spirits of air or water can obtain a soul. She warned him by the laws of her race she herself must become the instrument of his death should he prove unfaithful to her. For many years the knight remained true to his bride, but at last he wearied of her and sought the daughter of a neighboring baron in marriage. In the midst of the wedding festivities Peter beheld depending from the ceiling a small white foot. A moment later he was dead. The Meerfei, invisible to all others, had strangled him in a passionate embrace. From this story LaMotte Fouqué borrowed his romance of *Undine* (*q.v.*).

Stephen, St., of Hungary (known also as Stephen the Pious), was the first king of that country. He was the founder or establisher of the Christian Church among the Magyars, and the secular destroyer of paganism. Pope Sylvester II (for Rome alone was supposed to have the power of changing counts and dukes into kings) sent the crown to Stephen, and bestowed upon him the official title of the Apostolic King which is still used by his successors, the Austrian monarchs.

Stephen, St., the first Christian martyr, stoned outside the gates of Jerusalem by Hellenistic Jews on a charge of blasphemy (Acts vi, vii). Dante cites him as an example of

meekness in Circle iii of Purgatory, where the sin of wrath is expiated. According to a mediæval English ballad Stephen was a clerk in King Herod's hall. He was bringing in an anachronistic boar's head when he sees the Star of Bethlehem, and announces that he must leave his employer,

I forsake thee, King Herowd, and thy werkes all;
There is a child in Bedlam born is better than we all!

"A lie!" quoth the King. "The story is as true as that the capon in yon dish shall crow." Thereupon the capon sits up on its haunches and crows, "Christus natus Est!" Stephen is sent out to be stoned to death.

Stetsichorus (B.C. 608–552), a lyric poet of ancient Greece. Having lost his eyesight he imagined this a punishment sent by Helen of Troy because he had endorsed the current story of her flight with Paris. Hence he wrote a recantation based on another form of the Helen legend or invented by himself in which she was borne away by the god Hermes to Egypt and there lived like a true wife till Menelaus came and found her. The being that went to Troy was a mere simulacrum, a phantom contrived by the gods in order to bring about the Trojan war and so reduce the numbers of degenerate man. Euripides in *Helen* (B.C. 412) follows in the wake of Stetsichorus, conjuring up a wicked king in Egypt who seeks to marry Helen against her will and so kills all the Greeks who land in his country. The war in Troy is over. Menelaus, driven out of his course by storms, is shipwrecked on the coast of Egypt, recognizes the true Helen by the help of the king's sister, who has second sight, and all three escape together to Greece.

Stoerkodder, in Scandinavian legend, a mythical hero who earned the title of Berserk or Berserker (*berr*, bare, and *berkr*, shirt of mail) by fighting unharnessed, his fury serving instead of defensive armor. He had twelve sons, who inherited his character, and the name Berserker became through them a general term for any warrior, especially of Scandinavian origin, characterized by frenzied, reckless daring.

Stork, King. In a fable by Æsop the frogs, grown weary of republican simplicity, petitioned Zeus for a king. He threw a log into their lake, but after the first preliminary splash had sent them scuttling into the mud, they took heart to investigate and decided that King Log was too tame for them. In answer to a second petition for a more active king, Zeus dispatched a Stork which rapidly decimated their numbers. Then they sent Mercury with a private message to Zeus that he would take pity on their condition, but he returned word that they were properly punished for not letting well enough alone.

Sumpnor, The (*i.e.*, Summoner), one of the pilgrims in Chaucer's *Canterbury Tales*, whose verbal contests with the Frere (Friar) add to the hilarity of the company travelling to the shrine of St. Thomas. When it comes to the Frere's turn to tell a story he makes it turn upon the discomfiture of a sumpnor by the superior wit of a demon, who finally carries him off to hell:

Body and soul he with the devyl wente,
Where all the sumpnors have their heritage
And God that maked after his image
Mankind, save and gyde us all and some
And teach this sumpnor good man to become.

The Sumpnor rises in his saddle in wrath and pours forth a torrent of blasphemy and obscenity upon freres in general and his fellow traveller in particular:

This Frere boasteth that he knoweth helle
And god it wot, that is litel wonder
Freres and feendes being but litel asunder.

Incidentally he retells an old Italian story of a certain king who ordered the execution of an alleged murderer. On the way to the gallows the procession encountered the supposed murdered man. The officer in charge led back the accused. Thereupon the king commanded that all three should be put to death, the officer for disobeying orders, the suspect because he had been legally

condemned and the alleged defunct because he had occasioned the death of the other two.

Swadilfari, in Norse myth, a magic horse belonging to Hrimthurse, a Frost Giant, who had engaged to build a wall around Asgard in a single winter. So quickly did the horse fetch stone and wood for the work that it was evident it would be completed within the given time. But insomuch as Hrimthurse had stipulated he should have for his reward the sun and the moon and even Freja herself the gods consulted together how they should avoid payment. Loki, who had got them into this dilemma (deeming that he had stipulated for the impossible), now engaged to release them. When Hrimthurse again sought the mountain for stone and wood Loki made his appearance in the form of a mare. Instantly the stallion gave chase. The pursuit lasted a day and a night. When the builder at last came up with his horse, both were so exhausted that even next day they could not continue their work. Then he accused the Æsir of trickery and threatened to capture Asgard by force. Suddenly Thor, who had been far away in quest of dragons, appeared with thunder and lightning and broke the giant's skull, and his soul sank into Nifelhel. In due course the mare was delivered of an 8-legged colt, Sleipner, which when grown became the steed of Odin.

Swan-Maidens, in the folklore of the middle ages, common to all the northern nations, were supernatural beings, who had the power of transforming themselves into swans. When they alighted on the earth they divested themselves of their plumage and appeared as beautiful damsels. There are numerous stories of mortal man seizing upon this coat of feathers and so compelling the owner to remain in her female shape and marrying her. But in nearly all of them the female finally succeeds in recapturing her plumage and flies away from her husband and children. This myth of the swan-maidens is evidently a reminiscence of the Valkyries, who also had the power of transforming themselves into swans. In the progress of time, the swan-maidens degenerated from supernatural beings to mere mortals, who had been changed into swans by the malice of an enchanter.

Syren. See SIREN.

Syrinx, in classic myth an Arcadian nymph, one of the retinue of Diana. Having taken a vow of virginity she fled from the rough importunities of Pan into the river Ladon, whose presiding deity was her father. At her own prayer Ladon metamorphosed her into a reed. Pan sighed out his disappointment among the reeds and was surprised to hear them answer sigh for sigh. Thereupon he conceived the idea of the flute, which sighs under the lips of the unhappy lover. He cut down several stalks of different sizes, fastened them together with wax and called the result a syrinx.

The story is told at length in Ovid's *Metamorphoses*, i, 690. It is frequently referred to in Elizabethan poetry, *e.g.*, in Fletcher's *Faithful Shepherdess*, i,

> Fair Syrinx fled
> Arcadian Pan with such a fearful dread.
> Poor nymph—poor Pan—how did he weep to find
> Nought but a lovely sighing of the wind
> Along the reedy stream; a half heard strain,
> Full of sweet desolation, balmy pain
> KEATS: *I Stood Tiptop*, l. 157.

T

Tailed Men. Modern evolutionary theories recognize that there are links missing between many orders of creation standing in the relation of ancestor and descendant. Notably is this true of the link between man and the brute creation. We know that men have a vestigial tail or caudal appendage which at certain periods of gestation protrudes from

the base of the spine, but disappears beneath the skin before birth. Hence it is not impossible that primitive man had a tail. The possibility, however, has never been verified from any extant tribe of men or any skeleton remains of the past. Travellers have, indeed, told us at various times about tailed men. But investigation has tended to show that the travellers deceived themselves or accepted too much on hearsay. Purchas, in the sixteenth century, gave us information of "Somme men with tayles like dogges a spanne longe" who dwelt in the kingdom of Lambri-Lambri, in the Philippines; and of "certain people" in the island of Sumatra, called the Daraqui Dara, "which have tayles like sheepe."

In the same century Gabriel Harvey learned from "a reliable and truthful man" that in the island of Borneo—whence the reliable and truthful man had just returned—tailed men were common. Strangely enough, Harvey has been corroborated by such moderns as Sir Spencer St. John, Carl Bok, and the Rajah of Sarawak, to this extent, at least, that the tradition of their presence in Borneo still survives. No European has seen them with his own eyes, and it is a trifle suspicious that when you make inquiries the caudate tribes live still one day further in the interior.

John Struys, who visited Formosa in 1766, minutely describes a tailed man he met there: "He had a tail more than a foot long, covered with red hair and very like that of a cow. That the man had a tail I saw as distinctly as that he had a head."

Africa is rich in tailed men myths. It is asserted by the natives of Western Africa that there is a race known as the Niam-Niams, who, male and female alike, possess a tail. In the middle of the nineteenth century a M. Descouret was sent to explore the little-known wilds of Africa and ascertain the truth concerning the Niam-Niams. He did not succeed in seeing any member of the tribe, but from other natives he learned that they were distinguished by an external elongation of the vertebral column which "forms a tail two or three inches long." Further particulars were later supplied by one M. Castleman, still from hearsay, viz., that the Haussas made an expedition against the tailed men, fell on them when they were asleep and massacred them to a man. Says the explorer: "They had all of them tails forty centimetres long and from two to three in diameter. The organ is smooth."

Dr. Hubsch, while physician to the hospitals at Constantinople, came across a couple of Niam-Niams, one a woman, the other a man, each of whom had a tail "a few inches long." He continues, "I knew also at Constantinople the son of a physician, aged two years, who was born with a tail an inch long. He belonged to the white Caucasian race. One of his grandfathers possessed the same appendage."

Early in the twentieth century it was reported in the newspapers that a French traveller had discovered a race of tailed men in Annam. The report was never properly verified.

On the whole Dr. Johnson's answer to Lord Monboddo is still apt on the lips of a doubter. It will be remembered that James Burnett, Lord Monboddo, in his *Origin and Progress of Language* (773) and in other works, had anticipated Darwin in pointing out the affinity between human and simian anatomy and had even gone so far as to maintain that some savages possessed a tail. "Of a standing fact, sir," said Johnson, "there ought to be no controversy. If there are men with tails catch me a *homo caudatus*."

Talking Bird, The (Bulbulhezar), in the *Arabian Nights* story of *The Two Sisters*, had the power of human speech whereby it revealed hidden secrets. A similarly gifted bird in the Countess D'Aulnoy's fairy tale of *The Princess Fairstar* (1682) is called "the little green bird."

Talos, in Greek myth, a brazen giant constructed by Hephæstus for

Minos, to guard the island of Crete. Thrice every day he made the rounds of the island, scaring away those who approached by throwing stones at them. If despite his efforts they effected a landing he sprang into the fire with them and pressed them to his glowing bosom until they were burned to death. A vein of blood ran from his head to his foot, where it was closed by a nail. When the Argonauts came to Crete, Medea made the nail fall out by means of a magic song. According to another account Pœas, the father of Philoctetes, shot it out with his bow, whereupon Talos bled to death.

Or that portentous Man of Brass
Hephæstus made in days of yore,
Who stalked about the Cretan shore,
And saw the ships appear and pass,
And threw stones at the Argonauts,
Being filled with indiscriminate ire
That tangled and perplexed his thoughts;
But, like a hospitable host,
When strangers landed on the coast,
Heated himself red-hot with fire,
And hugged them in his arms, and pressed
Their bodies to his burning breast.
LONGFELLOW: *Tales of a Wayside Inn*
Introduction to Poet's Tale of
CHARLEMAGNE.

In the Poet's Tale of *Charlemagne* in *Tales of a Wayside Inn* (1863) Longfellow versifies a legend which he found in an old chronicle, *De Factis Caroli Magni*, quoted by Cantu, *Storia degli Italiani*, ii, 122. It includes these lines:

And Charlemagne appeared; a man of Iron!
His helmet was of iron, and his gloves
Of iron, and his breast plate and his greaves
And tassels were of iron, and his shield.
In his left hand he held an iron spear,
In his right hand his sword invincible;
The horse he rode on had the strength of iron
And color of iron. All who went before him
Beside him and behind him, his whole host
Were armed with iron, and their hearts within
them
Were stronger than the armor that they wore.
The fields and all the roads were filled with
iron,
And points of iron glistened in the sun
And shed a terror through the city streets.

Tam Lin or **Tamlane,** hero of a Scotch ballad preserved in Percy's *Reliques*. A better version, which Burns obtained for Johnson's *Museum* (1792), is in Child's Collection, ii, 340. The ballad is mentioned in *The Complaint of Scotland* (1549). In some versions Tam Lin was son of the Earl of Murray, in others of the Earl of Roxburgh. The Queen of the Fairies spirited him away to dwell in a green hill at Carterhaugh. Janet, a mortal maiden whom he loved, freed him on Hallowe'en night. The fairy folk rode out "just at the mirk and midnight hour," and Janet seized her true love and clung to him through various transformations until he resumed his proper form of "a naked knight," when she covered him with her green mantle and he was safe. These metamorphoses would appear to be popular reminiscences of the classic myth of Proteus (*q.v.*). The ballad also has analogies with the legends of Tannhäuser and Thomas of Ercildoune. Tom á Lincoln (*q.v.*), in an English chap-book, is probably a later form of the Tam Lin legend.

Tammany, St., a corruption of **Tamenund,** the tutelary patron of a branch of the Democratic party in New York politics, with headquarters at Tammany Hall in Fourteenth Street and Third Avenue. Tamenund, a famous chief of the Lenni-Lenape or Delaware Indians, flourished about the middle of the seventeenth century. Tradition represents him as a wise and just ruler over his tribe, an eloquent orator and a great warrior, though he preferred the paths of peace to those of war. His favorite motto was "Unite in peace for happiness, in war for defence." Cooper introduces him into *The Last of the Mohicans* (Chaps. 28, 29), where he presides at a council of his nation. As a staunch friend of the whites he was facetiously canonized in the early days of the Revolution and accepted as a patron saint of the new Republic.

Tammuz or **Thammuz,** a Babylonian and Assyrian nature god akin to if not actually identical with the Adonis of the Greeks. Both myths represent the dying of the year and its resuscitation with the spring. A feature in his cult was the annual festival of mourning for the young

god, at which women were hired to weep. Ezekiel viii, 14, shows this festival had been introduced, with other "abominations," into the very temple at Jerusalem: "Then he brought me to the door of the gate of Jehovah's house which was toward the north; and behold there sat the women weeping for Tammuz."

Tancred. Two heroes of this name are famous in mediæval and later poetry and romance. The first (1078–1112) headed the first crusade, conquered Jerusalem in 1099, was made Prince of Tiberias and died in Antioch. He plays a conspicuous part in Tasso's *Jerusalem Delivered.*

The second Tancred was the illegitimate son of Roger II, King of Naples and Sicily, to whose throne he succeeded. A counter claim was put up for his niece, a legitimate descendant of Roger II, by her husband, Emperor Henry VI. Tancred bravely defended himself, but his death in 1194 put an end to his dynasty. His tiny stature earned for him the title of Tancredulus. Mediæval romancers gave him a daughter Ghismonda (*q.v.*) or Sigismunda who was the heroine of a tale told by Boccaccio, Chaucer and Dryden.

Tancred, prince of Salerno, who kills Guiscardo, the lover of his daughter Ghismonda, or Sigismonda, and sends his heart in a vase to that unfortunate lady, Ghismonda who empties into this vase a poison she had already prepared and drinks it and dies in the presence of her now repentant father, form a terrible subject which Boccaccio has treated with energetic simplicity, and which Dryden has decked in all the colors of poetry without altering its primitive character, its interest, or its terror. This subject, whose catastrophe offers analogies with the history of the Troubadour Cabestaing and the romance of the Sire de Courcy, had a national interest, not for the Florentine Boccaccio, but for the Neapolitan princess whom he sought to amuse by his tales. This tragic episode in the family of Tancred, one of the last princes of the Norman dynasty, was in some sort a tradition of the country. Boccaccio's tale made a tremendous sensation in Italy. Leonardo d'Arezzo translated it into Latin prose. Michel Accolti made it the subject of a *capitolo* in *terza rima*, Beroaldo in the sixteenth century turned it into Latin elegiac verses, finally it received in England the honor of a poetical imitation by Dryden.—GINGUENE: *Histoire Litteraire d'Italie*, iii, 105.

Tannhäuser, a German minnesinger of the 13th century, hero of a mediæval legend famous in modern romance, art and music. Riding one night by the Venusberg, one of the Thuringian mountains in Germany, Venus herself appeared to him, and lured him into her enchanted cavern. There he spent seven years of revelry and debauch. Satiated then with lawless pleasures, troubled in conscience, he longed to make his peace with God, and wandered as a penitent to Rome. Pope Urban IV, a hard stern man, thrust him away in horror when he heard his story. "Sooner," he cried, "shall this dry staff in my hand grow green and blossom, than pardon come to a sin like yours." Tannhäuser wandered back to Germany in despair. Three days after his departure the pope's staff burst into blossom. Messengers hastened after Tannhäuser. It was too late; he had already gone down into the Venusberg.

In this part of the legend all the versions agree, as to the early life of the hero they conflict. One story makes him love a maiden called Kunigunde, whose father rejects him because of his poverty. He sets out to make his fortune, falls in with the musician Klingsohr, and agrees to accompany him to the Minstrels' war at Wartburg (see WARTBURG). On reaching the mountains of Thuringia, they are met by the Faithful Eckart, who warns them away from the Venusberg. The old man's words only arouse Tannhäuser's curiosity. When Dame Venus appears he falls an easy victim to her wiles.

In another version Tannhäuser is betrothed to the Lady Lisaura of Mantua. In the same city dwelt Hilario, a learned philosopher. One day Tannhäuser expressed a wish that some beautiful elemental spirit might, for his love, assume mortal shape. Hilario told him he might enjoy the Queen of Love herself would he venture upon the Venusberg. Tannhäuser undertook the quest and Lisaura in despair killed herself.

Many variants of the legend occur in mediæval ballads. In modern times Tieck founded upon it a tale, *The Faithful Eckart*, which Carlyle has translated; Heine an unfinished poem, *Ritter Tannenhäuser;* Swinburne a ballad, *Laus Veneris;* Owen Meredith a narrative poem, *Tannhäuser or the Battle of the Bards*, and, above all, Wagner an opera. In the latter Tannhäuser is beloved by Elsa (Elizabeth), daughter of Hermann the Landgrave, owner of the Castle of Wartburg. The maiden never ceases to pray for him during all his wanderings. When he returns despairing from Rome, Tannhäuser meets another minstrel, Wolfram of Eschenbach, who also is in love with Elsa. He hears the voices of the sirens luring him back to the Venusberg. Wolfram seeks to retain him, but is powerless until he mentions the name of Elsa, when the sirens vanish. A funeral procession appears. On the bier lies Elsa, dead. Tannhäuser sinks down upon the corpse and dies, —the pilgrim's staff in his hand bursting out into leaf and blossom to show that his sins have been forgiven.

This legend is explained by Baring-Gould as an allegory of the early mediæval struggle between the old faith and the new. The knightly Tannhäuser, satiated with pagan sensuality, turns to Christianity for relief, but, repelled by the hypocrisy, pride and lack of sympathy among its ministers, gives up in despair, and returns to drown his anxieties in his old debauchery.

Though the application be modern, the myth itself is of pre-Christian origin. Dozens of pagan parallels spring readily to mind: Numa and his nightly visits to the nymph Egeria; Odysseus held captive by Calypso; Prince Ahmed enslaved by the charms of Peribanou. The zone of the moon goddess Aphrodite inveigles all-seeing Zeus to treacherous slumber on Mount Ida, etc. See also THOMAS OF ERCILDOUNE.

Tantalus, in Greek myth, a son of Zeus by the nymph Plote, King of either Lydia or Sipylus in Phrygia. A favorite of the gods he was allowed to share their meals. Some say that in order to test the omniscience of his divine friends he caused his own son Pelops to be served up at a banquet to which he had invited them. The fraud was discovered, but not until Ceres had inadvertently partaken of a shoulder. Other accounts make him divulge Olympian secrets that had been entrusted to him. Whatever the crime he was punished in Tartarus by being immersed in water up to his chin, with fruits and other foods in apparently easy reach, yet continuously tortured by hunger and thirst, for when he opened his mouth the waters receded and the food vanished into the air.

There Tantalus along the Stygian bounds
Pours out deep groans (with groans all hell resounds);
E'en in the circling floods refreshment craves,
And pines with thirst amidst a sea of waves;
When to the water he his lips applies,
Back from his lip the treacherous water flies.
Above, beneath, around his hapless head,
Trees of all kinds delicious fruitage spread;
There figs, sky-dyed, a purple hue disclose,
Green looks the olive, the pomegranate glows:
There dangling pears exalting scents unfold,
And yellow apples ripen into gold;
The fruit he strives to seize; but blasts arise,
Toss it on high, and whirl it to the skies.
HOMER: *Odyssey*. POPE, trans., xi, 719.

Tariel, titular hero of a mediæval Georgian epic, *The Man in the Panther's Skin*, by Shot'ha Rust'haveli, translated into English (1912) by Majory Scott Wardrop. He assumes the panther skin when, crazed for love of Nestan-Daredjan, he wanders into the wilderness. After many strange adventures he is rescued by his friends Avt'handil and P'hridon, recovers his wits and wins the maiden, whereupon Avt'handil consummates his own marriage with his betrothed T'hinat'hin.

Tarpeia, in Roman legend, daughter of Tarpeius, governor of the citadel when Rome was besieged by the Sabines. Tempted at the sight of the bracelets worn by the besiegers she promised to open a gate of the fortress in return for what they wore on their arms. They entered and in savage sarcasm hurled their shields at her and crushed her to death. The Tarpeian rock, a part of the Capitoline hill, condemned her name to eternal infamy. This rock was also known as the Traitor's Leap, because from its summit men who had proved false to

their country were hurled to death. In modern literature Hawthorne's Donatello in *The Marble Faun* makes Miriam's persecutor take the fatal leap.

Where is the rock of Triumph, the high place
Where Rome embraced her heroes?—where the steep
Tarpeian?—fittest goal of Treason's race,
The Promontory whence the Traitor's Leap
Cured all ambition? Did the conquerors heap
Their spoils here? Yes; and in yon field below,
A thousand years of silenced factions sleep—
The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with Cicero!
BYRON: *Childe Harold*, iv, cxii.

Tarquin (Lat. **Tarquinius**), the name of a family which according to Roman legends, supplied two kings to the early annals of the city, while a third member, Sextus, was directly responsible for the fall of the kingdom and the establishment of a republic in its place.

Lucius Tarquinius Priscus (B. C. 616–579), fifth king in succession to Romulus, was courageous, wise and much beloved, but was murdered by conspirators who did not reap the reward of their crime.

Lucius Tarquinius Superbus succeeded, after an interval, to his grandfather's throne as the seventh and last king. His nickname Superbus, the Proud, was given him on account of his cruelty and tyranny. But though feared at home, he won great victories abroad and raised the city to a commanding position. He fell through the criminal lust of his son, Sextus Tarquinius, who committed an outrage on Lucretia, wife of a cousin, Tarquinius Collatinus. Lucretia after the crime sent for her husband and her father, who arrived in company with Lucius Brutus (*q.v.*) and Valerius Publicola. She told them how and by whom she had been dishonored and then stabbed herself to death. The four witnesses, with Brutus at their head, swore to avenge her. They stirred up the populace by a recital of the facts and the Tarquin family was driven out of Rome. Three unsuccessful attempts to restore them were made, one by the people of Tarquinii and Veii, the second and most famous by Lars Porsena of Clusium, and the third by dwellers in the Latin States, who were defeated at Lake Regillus. Shakspear's poem *Tarquin and Lucrece* tells the story of the rape, two of Macaulay's *Lays of Ancient Rome* deal respectively with the attack on the city by Lars Porsena and the battle of Lake Regillus.

Lars Porsena of Clusium
By the nine gods he swore
That the great house of Tarquin
Should suffer wrong no more.
By the Nine Gods he swore it,
And named a trysting day,
And bade his messengers ride forth,
East and west, and south and north
To summon his array.
MACAULAY: *Lays of Ancient Rome. Horatius.*

Tartarus, son of Æther and Ge, and by his mother the father of the giants Typheus and Echidna. In Homer's *Iliad* Tartarus is the name of a part of the underworld reserved for the rebel Titans, as far below Hades as heaven is above earth. In the *Æneid*, vi, the Sibyl conveys Æneas to the gates of Tartarus, which is described as the place for the condemned. An iron tower stood by the gate whereon Tisiphone the avenging fury kept guard. From inside the town came groans, and the sounds of the scourges, the creaking of iron, and the clanking of chains. To a question from the horror struck Æneas the Sibyl replies: "Here is the judgment seat of Rhadamanthus, who brings to light crimes done in life which the perpetrator vainly thought impenetrably hid. Tisiphone applies her whip of scorpions and delivers the offenders over to her sister Furies." She added that the gulf of Tartarus descended deep and that at the bottom the Titans lie prostrate.

Tawiskara (the Dark One), in Iroquois myth, a twin brother of Ioskeha (the White One). They were born of a virgin mother who died in giving them birth. Under

the influence of Christian ideas the contest that arose between them has been made to assume a moral character, like the strife between Ormuzd and Ahriman. But Dr. D. G. Brinton has shown that no such intention appears in the original myth, for none of the American Indian tribes had any conception of a Devil, or principle of evil. It simply symbolizes the conflict between light and darkness, which is renewed every day in the heavens.

When the quarrel came to blows, the dark brother was signally discomfited; and the victorious Ioskeha, returning to his grandmother, "established his lodge in the far East, on the borders of the Great Ocean, whence the sun comes. In time he became the father of mankind, and special guardian of the Iroquois." He caused the earth to bring forth, he stocked the woods with game, and taught his children the use of fire. "He it was who watched and watered their crops; 'and, indeed, without his aid,' says the old missionary, quite out of patience with their puerilities, 'they think they could not boil a pot.'" There was more in it than poor Brébeuf thought, comments John Fiske, as we are forcibly reminded by recent discoveries in physical science. "Even civilized men would find it difficult to boil a pot without the aid of solar energy."

Telegonus, in a Roman myth that was entirely independent of early Greek tradition, a son of Ulysses and Circe, born after that hero's departure from the island of the enchantress. The adventures of Telegonus form the subject of an epic, the *Telegonea* (B.C. 566), by Eugamo of Cyrene. Circe sent him out as soon as he reached manhood in search of his father. Landing at Ithaca he plunders the island and, in sheer ignorance, slays Ulysses with a poisonous sting-ray given him by Circe as a spear-point. Thus is fulfilled the prophecy of Tiresias (*Odyssey*, xi) that death would come to the patriarch from the sea. When Telegonus discovers the truth, he carries the dead body home with him, together with Penelope, whom he marries, and Telemachus, who marries Circe. Ovid (*Fasti*, iii, 92) makes Telegonus the founder of Tusculum. Horace (*Odes*, iii, 29, 8) adds that he founded Præneste.

Telemachus, in classic myth the only son of Odysseus (Ulysses) and Penelope. He was an infant when his father sailed for Troy. After a twenty years' interval Telemachus, accompanied by Minerva in the form of Mentor, went in search of the absentee, was hospitably received by Nestor at Pylos, and by Menelaus at Sparta, but was forced to sail home again, and there found his father disguised as a beggar in a swineherd's hut and prepared with him the sensational coup by which Ulysses revealed himself to his wife and her suitors.

On these outlines the Abbé Fenelon has composed his prose epic *Les Aventures de Télémaque* (1699) of which Telemachus is hero. Many episodes have been added by Fenelon, conspicuously Telemachus's adventures on the island of Calypso, that nymph falling in love with him as desperately as she had previously fallen in love with his father. (Books vi–vii, and Telemachus's descent into the shades, Book xviii.)

Telemachus, a semi-historical Syrian monk, obsessed with the notion that he had a divine mission to put an end to the bloody games in the Coliseum, who in A.D. 404 leaped into the arena during a gladiatorial contest, and was stoned to death. Shame and remorse immediately succeeded to murderous rage. The destroyers bestowed funeral honors on their victim, and when, immediately after, the Emperor Honorius decreed the abolition of gladiatorial shows, they yielded an unresisting obedience.

Telephus, King of Mysia, hero of a tragedy of that name (B.C. 438) by Euripides founded on classic myth. In a contest with the Greek invaders of Troy who had missed their way and attacked him by mis-

take, he had been wounded by the spear of Achilles. An oracle informs him that "the wounder shall heal." The king disguised as a beggar limps into Agamemnon's palace. He is received with scorn which turns to anger when the disguise is penetrated. But he pleads his own cause so effectively that Agamemnon is softened. See PELIAN SPEAR.

Telfer, Jamie, hero of a Scotch ballad describing a border foray of a kind frequent during the reigns of Mary Stuart and her son James VI (or I of England).

Tell, William, hero of a Swiss legend which has been multitudinously celebrated in literature and art. Once accepted as historical, it is now generally discredited. Tell is represented as a hardy mountaineer and a famous archer in the times when the Emperor Albert ruled over the cantons. Having refused to bow to a hat set up in the market place as a symbol of Austrian domination, Tell was ordered by Gessler, the local official, to shoot an apple off the head of his own son. He performed the feat. The tyrant asked him why he had stuck a second arrow in his belt. "To kill thee, had I slain my son," is the answer. Tell was then seized and bound, to be taken over in a boat to Gessler's castle at Kussnacht. He sprang ashore on a rocky ledge still known as Tell's Leap, lay in wait for the tyrant, and shot him through the heart. Shortly after the assigned date for these incidents the war for the liberation of Switzerland broke out. It lasted for two centuries and ended in Swiss independence. Legend does not make Tell take any prominent part in the war, though he is said to have engaged in the battle of Margarten (1315). Fiction has improved upon legend. Tell's imaginary exploits have been amplified by Lemierre in a tragedy *Guillaume Tell* (1766); by Schiller in *Wilhelm Tell* (1804); by Knowles in *William Tell* (1840); and by Rossini in the opera *Guglielmo Tell* (1829).

The circumstances attending the origin and development of this legend make it unique in the history of myths.

When, in the eighteenth century, Freudenberger ventured to publish his famous pamphlet, *William Tell, a Legend of Denmark*, the work was publicly burned in the Altorf market place by order of the magistrates of Uri. To-day the essential truth of his argument is recognized even in the cantons most interested in maintaining the authenticity of the legend, because richest in pretended relics of Tell. It is now generally agreed that the germ of this legend appeared for the first time in an anonymous manuscript entitled *The White Book* (1470). Until then no one had ever heard of him or of the three Swiss patriots who assisted him in the work of liberation. But the anonymous author knew exactly what had taken place 163 years previous,—as, for instance, that a bailiff of Sarnen named Landenberg had been ordered to seize the oxen of a poor man belonging to Melchi (whence "Melchthal"), and, being attacked in the execution of his duty, had put the poor man's eyes out; that various acts of oppression had been committed by an Austrian governor named Gessler; and that the victims of these acts, belonging to Obwald, Nidwald, and Schwyz, had formed a league to resist and overthrow the Austrian domination. For the canton of Uri, the cradle of Helvetic liberty, another anecdote had to be provided; and the author of the *White Book* did not hesitate to adapt one from the Danish. He had read in the *Danish History* of Saxo Grammaticus, or in the German abridgment published in 1430, the story of Toki, one of King Harold's soldiers, who, boasting of his skill as an archer, was ordered to shoot an apple from the head of his own son. Substituting Gessler for Harold and Toll (*i.e.* the "Daft") for Toki, and throwing in plenty of local color, the author of the *White Book* turned the old Danish legend into a capital story of Switzerland. The hat fixed

on a pole before all who passed were to bow, is an effective detail added by the adapter himself.

The reason for this imposition is not far to seek. About the middle of the fifteenth century the people of Zurich were at war with the people of Schwyz and on good terms with the Austrians. Songs in ridicule of the peasantry of Schwyz were composed in Zurich, while the nobility were contemned as a vile race who had dared to shake off their allegiance to their lawful master, the Prince of the House of Hapsburg. Meeting invention with invention, the author of the *White Book* poured out tales of Austrian tyranny and Swiss courage in his Toll legends. After him came the *Tellenlied* (1474) in which the hero bears the name, never afterwards to desert him, of Wilhelm Tell, and becomes the chief agent in the formation of the Swiss Confederation, whose nucleus is the canton of Uri. The *Chronicles* of Stumpff (1548) and of Tschudi (1578), and finally the *Swiss History* of Johannes von Müller (1786) give fuller and fuller details of the imaginary William Tell. Tschudi, with the naïve audacity of an inventive child, names the very day on which each pretended incident occurred. It was on the 25th of July, 1307, being St. James's Day, that Gessler's hat was first hoisted on the pole; it was on the Sunday after the festival of St. Othmar, the 18th of November in the same year, that William Tell passed to and fro before it without uncovering himself. The insurrectionary movement began on the 1st of January, 1308, and the oath of the three cantons was sworn on the 7th of January.

Müller comes forward with details unsuspected even by Tschudi. William Tell, he has ascertained, was born at Burglen. He married Walter Furst's daughter, and he had two sons, William, named after himself, and Walter, named after the father-in-law. Gessler's Christian name was Hermann.

Nevertheless Müller's descriptions furnished Schiller with the groundwork of some of his finest passages, and supplied material which was one day to inspire Rossini. The *ranz des vaches*, the storm on the lake, the fishermen, the shepherds, and all the picturesque details which give such naturalness and beauty to the German drama and the Italian opera, were of Müller's own invention.

Tellus, in Roman myth, the ancient Italian deity personifying the earth, viewed from the standpoint of its productiveness. The goddess of marriage, of fecundity, and of fertility, she was also solemnly invoked as the grave of all things.

Tempe, a lovely valley in Thessaly through which the Peneus escapes to the sea. Here Apollo purified himself after slaying the Python, and it was hither he chased the nymph Daphne to her doom, the metamorphosis into a laurel.

Templois (*i.e.* **Templars**), the name which Wolfram von Eschenbach, in his romance of *Parzival*, gave to the guardians of the San Greal. He found it in Guyot's poem on the subject of the Greal (a poem now lost) and the name has been generally adopted by his successors. Obviously there is a reminiscence here of the Templars or Knight Templars, the most famous and most powerful of the great military orders of the middle ages, founded, circa 1118, by nine French knights then fighting as crusaders in Palestine. The historic Templars took their name from the fact that they were self constituted guardians of the actual Temple in Jerusalem. Similarly the Templois of fiction were guardians of the fictitious Temple of the San Greal at Mont Salvagge, an imaginary hill in Spain. According to Wolfram, it was Titurel, grandfather of Parzival and the first custodian or king of the Greal, who built for it a temple by command of, and under instructions from, God Himself. This became the abode of a monastic and chivalrous order charged with the duty of watching over the relic, guarding the edifice and protecting

the kingdom. The kingship of the San Greal was determined by the will of God, the name of the chosen monarch being written miraculously upon the vase itself. When sin had tainted all the West the San Greal was ordered by the Almighty to be transferred to the East. Parzival was at this time king. Relic, temple, Templois and kingdom were all transported, in a single day, to India.

Tereus, in classic myth, King of Daulis and husband of Procne. He violated her sister Philomela and then sought to marry the latter, saying that Procne was dead and concealing her in the country. At the same time he cut out the tongue of Philomela so that she might not reveal the outrage. So ran the more ancient legend. Ovid (*Metamorphoses* vi, 565) reverses the story and makes Procne believe that Philomena is dead. The end is similar in all versions. The truth eventually came out, Procne thereupon killed her own son, Itys, served up the child's flesh to Tereus in a dish, and fled with Philomela. Tereus caught up with the fugitives, who thereupon prayed to be changed into birds; and Philomela became a nightingale, Procne a swallow (though these metamorphoses are interchanged by some authorities) and Tereus either a hoopoe or a hawk.

Termagant (It. **Tergavante**, Old Fr. **Tervagant** probably from Lat. *ter*, thrice, and *vagare*, to wander), a stock theatrical character in the early moralities and dramas, represented as violent, grandiloquent and bombastic, and usually made the mouthpiece of the noisiest ranks in the company.

The Crusaders and the early romance writers supposed Termagant to be a Mohammedan deity worshipped by the Saracens. In the old morality plays the character was frequently represented as a violent and passionate male; eventually the term was applied to a scolding woman, a virago, a shrew, in which sense it has survived.

> Oh, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise. I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod.
>
> SHAKSPEAR: *Hamlet*, iii, 2.

Tervagant appears in the tenth book of *Amadis of Gaul* as a god who had fallen in love with the Queen of the Desolate Isle. Meeting with a rebuff he let loose a band of hobgoblins who ravaged the land. An oracle declared that Tervagant could only be appeased by the daily exposure on the seashore of a fresh damsel until he found one as fascinating as the queen. The damsels were successively devoured by a dragon, as in the classic myth of Andromeda, until a new Perseus arrived, in the person of Agesilan, mounted on a griffin. He slew the dragon, discovered the lady in the case to be his own long-sought Diana, flew with her to Constantinople and there married her.

Teufelstisch (Ger. *Devil's Table*), a large rock near Graefenberg in Bavaria where the ghosts of the kings of Franconia are traditionally believed to assemble on the night of May 1, to celebrate a yearly banquet. A palace of glass, invisible to mortal eyes, would spring up by magic to shelter them. King Gambrinus, inventor of beer, and St. Arban, patron of French vineyards, were always present, together with a host of angels and demons who held fierce controversies on theological points, the angels upholding Christianity, and the demons contending that the Franks could never regain their old-time leadership among German tribes until they returned to the religion of Thor and Odin.

Teugus (Dogs of Heaven), a species of elves, in the mythology of the Shinto religion of Japan, who haunt mountains and forests. They have human bodies, with bats' wings and long beaks like birds of prey. They build their nests in high trees, and woe betide any luckless traveller

who attempts to disturb them, he will meet with some foul evil ere his journey is over.

Tezcatlipoca, the Aztec Zeus or Jupiter. His name, which means Fiery Mirror, was given him because he bore a shield of polished metal wherein as god of justice he beheld all the deeds of men. Though worshipped as the creator and life-giver, he also possessed the power of ending existence, and he was regarded as the ultimate destroyer of the universe. At one period in Mexican history, just before the Spanish conquest, his cult had grown so general that it might have developed into monotheism, or the worship of one God. One of his names The Youthful Warrior denoted his vast reserve of vital force, which was boisterously typified in the tempest. He was usually represented brandishing a dart in his right hand, while in his left he held four extra darts, and his mirror-shield.

Thais, an Athenian hetæra, noted for her wit and beauty, who accompanied Alexander the Great on his expedition against Persia. According to doubtful tradition she beguiled Alexander into setting fire to the royal palace of Darius at Persepolis while a great festival was being held and the conqueror was under the influence of wine and music.

> The princes applaud with a furious joy
> And the King seized a flambeau with zeal to destroy;
> Thais led the way,
> To light him to his prey,
> And like another Helen fired another Troy.
> DRYDEN: *Alexander's Feast.*

Thais is also the name of a courtesan in a lost play by Menander, *The Eunuch,* which was avowedly imitated by Terence in a surviving play of the same name. Menander is supposed to have here drawn his own mistress Glycere. It would appear that he also introduced a courtesan of the same name into several of his comedies, from one of which, entitled *Thais,* St. Paul quoted the sentence in his Epistle to the Corinthians, " Evil communications corrupt good manners." Plutarch also has preserved four lines of the prologue in which the poet in mock-heroic manner prays the muse to teach him how to draw the portrait accurately.

Dante, assuming that the Thais of Terence was a real personage, puts her in the 8th circle of Hell, called Malebolge or Evil Pits, and in the second trench, where court flatterers and harlots huddle together. The identification is made complete by a quotation from Terence's play. Virgil says to Dante:

> "A little further stretch
> Thy face, that thou the visage well mayst note
> Of that besotted, sluttish courtesan
> Who there doth rend her with defiled nails,
> Now crouching down, now risen on her feet,
> Thais is this, the harlot, whose false lip
> Answered her doting paramour that asked,
> 'Thankest me much?'—'Say, rather, wondrously.'"
> *Inferno,* xviii, 125. CARY, trans.

Thais, in mediæval legend, a notorious courtesan of Alexandria who was converted to Christianity by the hermit Serapion or Bessarion or Paphnutius (*q.v.*).

From his desert retreat Serapion came to Alexandria, made his way into the presence of Thais, and despite the jeers of her wealthy and princely admirers, won her over to faith and repentance. Making a heap of all her magnificent jewels and dresses, she applied the torch to it, and palace and contents were all destroyed. Humbly she followed her confessor to find peace in the desert, bore her penance there unflinchingly for three years and was then admitted into a convent. But her austerities had broken her health. A fortnight after her admission she died. When Serapion's end came he requested that his body should be laid beside her. In the summer of 1913, a tomb was laid bare in the process of excavations around the modern city of Antinoe. It contained two bodies whom the director of the explorations, Prof. Gayet, believed to be those of Thais and her friend.

Jules Massenet has reset the old legend concerning Thais in an opera named after her, for the plot of which he is indebted also to the nun Hroswitha's *Abraham* (*q.v.*). Athanael is a hermit monk who had known Thais before his conversion. A vision impels him to seek her out, for the purpose of converting her, in the temple of Venus in Alexandria where she is a priestess. At first she laughs him to scorn. Finally she succumbs, burns her palace, gives everything to the poor and is placed by Athanael in a Christian sisterhood. In his hermitage Athanael is continually haunted by dreams that recall the sensuous past, his old passion revives and he finds his way to her convent. She turns a deaf ear to all his appeals and expires in a religious ecstasy.

Theban Legion, according to mediæval legend, a body of 6000 Christian soldiers in the Roman army under the Emperor Maximian (305–311) who willingly accepted martyrdom rather than deny their faith. The army on a march to Gaul halted at Octodrum (now Martigny, in Switzerland) to celebrate a festival in honor of the gods. Thereupon the Theban Legion, under their commander Mauritius, withdrew to a strong position, to avoid joining in heathen worship. Maximian ordered the legion to be decimated. Calmly, even triumphantly, did each tenth soldier present his breast to the sword. As the survivors remained faithful a second decimation was ordered. Mauritius himself fell. But still their comrades were unshaken and Maximian ordered the summary execution of all the remaining legionaries.

Theodore, the titular hero of Dryden's *Theodore and Honoria,* a poetical paraphrase of a story told by Boccaccio, *Decameron.* (See Nostalgia degli Honesti.) Theodore being in love with the irresponsive Honoria manages to make her a witness to a spectral hunt wherein a ghostly lover pursues his recalcitrant ghostly love in the manner and with the results indicated in these lines (it is the ghost who speaks):

That she whom I so long pursued in vain
Should suffer from my hands a lingering pain
Renewed to life that she might daily die,
I daily doomed to follow, she to flee
No more a lover, but a mortal foe
I seek her life (for love is none below).
As often as my dogs with better speed
Arrest her flight is she to death decreed;
Then with this fatal sword on which I died
I pierce her opened back or tender side,
And tear that hardened heart from out her breast,
Which with her entrails makes my hungry hounds a feast.
Nor lies she long, but as her fates ordain
Springs up to life and, fresh to second pain,
Is saved today, tomorrow to be slain.

Dryden: *Theodore and Honoria.*

Theodore, Saint (from the Greek *Theo-Doros,* or God's gift), the patron of Venice, until superseded in the fourteenth century by Saint Mark. According to legend he was an officer in the Roman army under Licinius, during the reign of Diocletian. Being converted to Christianity he showed his zeal by firing the temple of Cybele, and was beheaded or burned alive on November 9, 300. A famous old statue on the column in front of the Piazzetta at Venice represents him in armor with a dragon under his feet,—the latter evidently a conventionalized crocodile. This attribute as well as the latter part of his name suggests kinship with the Egyptian Horus (*q.v.*). He is frequently pictured in company with St. George (*q.v.*), as assisting him in the conquest of the dragon. See also Worm.

Theodoric of Verona. See Dietrich of Berne.

Theodoric, allowing for a slight change in the vowels, is the Low Dutch, the Gothic and English form of the same name which in High Dutch is Dietrich. There is a great historical Theodoric—Thiuderik if we mean to be perfectly right—who stands out in history by that particular form of the name above all other bearers of it. There is also a mythical person who stands out as conspicuously in legend by the other form of Dietrich. Here then there would at first sight be reason for always speaking of the historical hero as Theodoric and of the legendary hero as Dietrich. It would seem to be so important to distinguish them that it might be thought well to call the historical person Theodoric even if writing High German, and the mythical person as Dietrich, even in writing English.—*Saturday Review,* February 12, 1876.

Theophilus, in mediæval legend, a saintly priest living in the sixth century in Silesia. On the death of the bishop popular acclaim summoned him to the vacant see. His refusal angered his friends; slander busied itself with his name and the new bishop

disfrocked him. With the sole thought of establishing his innocence, he entered into a compact with Satan, who was to clear his character and receive his soul in return. Next day the bishop sent for Theophilus, publicly confessed his mistake and reinstated him in the priesthood. But the remembrance of the compact would not away. Theophilus undertook a solemn fast of forty days. Then the Virgin appeared to him in a dream and promised her intercession. With a cry of joy he awoke. On his breast lay the contract with the fiend.

Thereon, in Southey's *Roderick the Last of the Goths*, a dog who, like Homer's Argus, recognized his master after a long absence from home. When disthroned Roderick had assumed the habit of a monk with the name of Father Maccabee. No one recognized him, not even Florinda, whom he had deflowered, save this dog, who fawned on him rejoicing. Roderick was greatly touched:

He threw his arms around the dog and cried
While tears streamed down, "Thou, Thereon, thou hast known
Thy poor lost master, Thereon, none but thee."

Thersites, in the *Iliad*, ii, 212, a deformed and impudent soldier in the Greek camp before Troy. According to the post-Homeric poets he was slain by Achilles, because he had scoffed at that hero's grief over the death of Penthesilia, queen of the Amazons. He is the one ludicrous character of the *Iliad*, a boaster and a slanderer, sneering, sarcastic, bitter. Pope thus translated Homer's description of him in the *Iliad*, ii:

Thersites, only, clamored in the throng,
Loquacious, loud and turbulent of tongue;
Awed by no shame, by no respect controlled
In scandal busy, in reproaches bold;
With witty malice studious to defame;
Scorn all his joy and laughter all his aim.
But chief he gloried with licentious style
To lash the great and monarchs to revile
His figure such as might his soul proclaim;
One eye was blinking and one leg was lame;
His mountain shoulders half his breast o'erspread,
Thin hairs bestrewed his long misshapen head.
Spleen to mankind his envious heart possest,
And much he hated all, but most the best.

Shakspear in *Troilus and Cressida* (1609) has improved upon Homer. He makes Thersites the apotheosis of blackguardism, whose billingsgate is the ideal of vituperation, but who succeeds at least in shrewdly hitting off the weaknesses of his betters. "For good downright 'sass,'" says R. G. White, "in its most splendid and aggressive form, there is in literature nothing equal to the speeches of Thersites."—*Galaxy*, Feb., 1877.

He is the hero of an anonymous interlude, *Thersytes* (1537), which exhibits him after his return home from Troy. In illustration of the avowed moral, "Now that the greatest boasters are not the greatest doers," the veteran is made to indulge in much incoherent nonsense and participate in ridiculous escapades from which he emerges with little honor. The piece is notable as being the first instance in which an historical character is introduced into an English drama.

Theseus, in classic myth, the result of an amour between Ægeus, king of Athens, and Æthra, daughter of Pittheus, king of Trœzen. It was given out that the child's father was Poseidon. Ægeus had visited Trœzen, and leaving during the lady's pregnancy he instructs her that he had hidden his sword and boots under a heavy stone. If she gave birth to a boy who could raise the stone and possess himself of sword and boots then she was to send him secretly to his father in Athens. Theseus succeeded in this and other exploits, and set out for Athens. On his way he slew men and monsters, including Procrustes, and being laughed at for his girlish curls by some masons in Athens, he took the bullocks out of their cart and flung them on the roof of the temple where they were working. He found that his father had married Medea. Being a witch she knew who he was and would have made Ægeus poison him, but through the magic sword the king recognized his son, and declared him heir to the throne.

With the help of Ariadne (*q.v.*) he slew the Minotaur (*q.v.*).

Of his adventures with the Amazons there is no consecutive and harmonious account. Some call the Queen who opposed him Antiope, others name Hippolyta, still others say there were two sisters bearing these names. He is variously represented as having married or killed either or both, but the favorite legend makes him marry Hippolyta and bring her and her sister home with him. Mediæval legend made him Duke of Athens and Hippolyta his duchess. This is the version Shakspear accepts in his *Midsummer Night's Dream.*

Virgil (*Æneid*, vi, 391) represents Theseus as a prisoner in Hades to all eternity. Statius (*Thebaid*, viii, 52) follows him. Dante (*Inferno*, xii, 17; ix, 54) adopts the alternative version which represents him as having been eventually rescued by Hercules.

Theseus is the hero of the *Thebaid*, an epic by Statius (A.D. 90). This was imitated in the *Teseide* (1344) of Boccaccio, and that in its turn was utilized by Chaucer in *The Knight's Tale* (see PALAMON):

Whilom, as olde stories tellen us,
There was a duke that highte Theseus;
Of Athens he was lord and governour,
And in his time such a conquerour
That greater was there noon under the sun.
Full many a riche country had he won;
What with his wisdom and his chivalry
He conquered all the realm of Femenye
That whilom was Y-cleped Scythia;
And wedded the queene Ipolita
And brought her home with him in his country
With much glorie and great solemnitee
And eke her younger sister Emelye.

CHAUCER: *Canterbury Tales, The Knight's Tale*, l. 1.

Thespis, the reputed father of Greek tragedy, was a native of Icarus, in Attica, where the worship of Dionysus had long prevailed. About the year 535 B.C. he introduced into the Dionysic festivals the innovation whereon his fame rests. To allow an interval of rest to the singers and relieve the monotony of the long effusions of the chorus, he is said to have come forward or caused an actor to come forward, probably on a small platform, and recite a legend connected with some god or hero.

Thetis, in classic myth, a sea-nymph, daughter of Nereus and Doris, who dwelt with her father and her sisters, the Nereids, at the bottom of the sea. Zeus was in love with her, but when Proteus predicted that she would have a son who would prove greater than his father, he relinquished her to Peleus. As the latter was distasteful to her she fled from his advances by assuming various shapes, but, instructed by Proteus, he held her fast until she assumed her proper form, and promised to marry him. From this union sprang Achilles. The story is told at length by Ovid in Fables v and vi of *Metamorphoses*, xi, and by Catullus in *The Wedding of Peleus and Thetis.*

In Homer's *Iliad* Thetis thus bewails her lot to Mulciber (Vulcan):

"Vulcan, of all the Goddesses who dwell
On high Olympus, lives there one whose soul
Hath borne such weight of woe, so many griefs,
As Saturn's son hath heap'd on me alone?
Me, whom he chose from all the sea-born nymphs,
And gave to Peleus, son of Æacus,
His subject; I endur'd a mortal's bed,
Though sore against my will; he now, bent down
By feeble age, lies helpless in his house.
Now adds he farther grief; he granted me
To bear, and rear, a son, of heroes chief;
Like a young tree he throve; I tended him,
In a rich vineyard as the choicest plant:
Till in the beaked ships I sent him forth
To war with Troy; him ne'er shall I behold,
Returning home, in aged Peleus' house."

Iliad, xviii, 481. COWPER, trans.

Thief, Master. This is a title given to Hermes in the *Homeric Hymns*, anonymous Greek lyrics ascribed to Homer, where he is represented as accumulating a giant's strength while still a babe in the cradle, as sallying out and stealing the cattle (or clouds) of Apollo, driving them helter-skelter in various directions, then crawling through a keyhole and with a mocking laugh shrinking into his cradle. He is the prototype not only of the architect of the treasure-house of Rhampsinitus but of Boots and Reynard, and Little Klaus, who cunningly got the best of Big Klaus, and the mediæval

apprentice who steals the burgomaster's horse from under him, and his wife's mantle from off her back, and Shakspear's Autolycus, and Cervantes's ungrateful slave who robs Sancho of his mule in the Sierra Morena, and, in short, of all the thieving rascals whose cleverness exonerates them in the eyes of a laughter loving public, and finds a plea of extenuation in Samuel Butler's lines:

> Doubtless the pleasure is as great
> Of being cheated as to cheat.

"The story of the Master Thief," says G. W. Cox in *Aryan Mythology*, "was told in Europe probably ages before the Homeric poems were put together, certainly ages before Herodotus heard the story of the Egyptian treasure-house. In all the versions of the tale the thief is a slender youth, despised sometimes for his seeming weakness, never credited with his full craft and strength. No power can withhold him from doing aught on which he has set his mind; no human eye can trace the path by which he conveys away his booty."

In the Sanskrit *Hitopadesa* a Brahmin hearing from three thieves successively that the goat he carried on his back was in fact a dog, threw down the animal and left it as a booty for the rogues who had cheated him. A paraphrase of this story was used by Macaulay to point a moral in his slashing criticism of Robert Montgomery's poems. As he tells it, one of three sharpers comes up to a Brahmin, pulls a dog out of a sack and offers it for sale as a fine sheep. The second and third rascals appear in turn and by reiterated affirmations that the dog is a sheep deceive the Brahmin into the belief that he is suffering from an optical delusion. He closes with the bargain, but discovers on his return home that he has been tricked, and is "smitten with a sore disease in all his joints." Moral: the sharpers are venal reviewers; the dog is Montgomery's alleged poetry; the Brahmin is the public which allows itself to be imposed upon by knavish puffery.

In a Norse tale, expressly called *The Master Thief*, a stripling, in order to qualify himself as member of a gang of robbers, undertakes to steal an ox driven to market, without the owner's knowledge and without doing him any personal injury. Taking with him a shoe with a silver buckle, he placed it on the road over which driver and ox must travel. Then he hid himself in a wood hard by. "That's a nice shoe," quoth the man; "would that I had its fellow so as to please my wife." But because the shoe was an odd one he left it and went on his way. The would-be thief recaptured the shoe and, taking a short cut through the woods, once more laid it in the road in advance of the ox driver. The latter picks it up in some vexation at his own previous stupidity and tying his ox to the fence retraces his steps in search of the imaginary fellow to his prize. Taking advantage of his absence the thief secures the ox. The poor man returns home and takes another ox to sell, and loses this and still a third animal to the ingenious strategy of the thief. In the third instance the latter conceals himself in a wood awaiting the advent of the driver and then sets up a dreadful bellowing, "just like a great ox." The man, deeming it the cry of one of his stolen animals, ties his last ox to a fence on the roadside and runs off to look for the others in the wood. Meanwhile, the thief escapes with his third ox. This story has been traced to age-old originals in Arabia and Bengal. See CLOUSTON, *Popular Tales and Fictions*, ii, 50.

Thisbe, in classic myth, a Babylonian maiden beloved by Pyramus, who lived in an adjoining house. Owing to parental opposition they could do their courting only through the chinks in the garden-wall. In this fashion they arranged for a rendezvous at the tomb of Ninus. Thisbe, arriving first, fled at the appearance of a lion which had just gorged itself on an ox. She dropped her robe; the lion stained it with blood. Pyramus on his arrival hastily

concluded that Thisbe had been devoured and so killed himself, and Thisbe, returning, immolated herself on his corpse. Shakspear burlesques this legend in the interlude in *A Midsummer Night's Dream* (1592). Tom Moore has cleverly compared the wall that separates the lovers to Davy's safety lamp.

The wall he sets twixt Flame and Air
(Like that which barred young Thisbe's bliss)
Through whose small holes this dangerous pair
May see each other but not kiss.

Thomas of Ercildoune, a poet and a reputed magician who is known to have flourished in the thirteenth century and has been made the subject of a cycle of popular ballads. His prophetic powers are said to have been a gift from the Faerie Queen. She met him under "the Eildon Tree" and having got him into her power carried him down with her into Fairyland. For three days, as he thought, for three years in reality, he abode with her. Then she bore him back to the Eildon Tree. He asked for some token of remembrance and she bestowed on him a prophetic tongue and left with a promise to meet him again. Here the ballads also leave him. Local tradition added that Thomas was under obligation to return to Fairyland whenever summoned.

Accordingly, while Thomas was making merry with his friends in the tower of Ercildoune, a person came running in and told, with marks of fear and astonishment, that a hart and hind had left the neighboring forest, and were composedly and slowly parading the street of the village. The prophet instantly arose, left his habitation and followed the wonderful animals to the forest, whence he was never seen to return. According to the popular belief he still drees his weird in Fairyland, and is one day expected to revisit earth. In the meanwhile his memory is held in the most profound respect.—SCOTT: *Border Minstrelsy*, iii, 170.

Near the end of the eighteenth century, it is added, a Cumberland horse-couper sold a big black horse to a mysterious stranger who directed that it should be delivered to him at midnight on a haunted hillock. Here a rock was raised at the touch of the stranger. "The couper followed him into a vast hall where there were many war horses ready harnessed and by the side of each a sleeping knight. In dismay the couper seized a horn hanging on the wall and blew it, whereupon he instantly found himself lying among the heather on the hillside, the stars above him, and only the crow of some startled grouse to serve as an echo of the ringing peal."—JEAN LANG, *A Land of Romance* (1910).

Scott introduces Thomas into *Castle Dangerous*, where he predicts that as the Douglases "have not spared to burn and destroy their own house and that of their fathers in the Bruce's cause, so it is the doom of heaven that as often as the walls of Douglas Castle shall be burnt to the ground, they shall be again rebuilt still more stately and more magnificent than before." This is one of the predictions actually recorded of the seer. More fanciful is the verse attributed to him in the same author's *Bride of Lammermoor:*

When the last Laird of Ravenswood to Ravenswood shall ride,
And woo a dead maiden to be his bride,
He shall stable his steed in the Kelpie's flow,
And his name shall be lost for evermore!

The verse, however, reproduces the spirit of many of the so-called *Prophecies* of Thomas the Rhymer which were edited by J. A. H. Murray for the Early English Text Society in 1875. Barbour and Harry the Minstrel make him a contemporary of Bruce and Wallace whose exploits he anticipated in verse, and Walter Bower tells how he prophesied the death of Alexander III of Scotland in 1285, or 21 years before it happened. There was a Thomas of Erceldoune (now called Earlstown) in Berwickshire who witnessed an undated deed of Peter de Haga early in the thirteenth century. The de Hagas or Haigs of Bemerside were the subjects of a prophecy attributed to the Rhymer:

Betide, betide, whate'er betide
There will be a Haig in Bemersyde.

Andrew Lang, in *A Collection of Ballads* (1897), notes that a "Haig still owns that ancient chateau on the Tweed."

Thopas, Sir, hero of Chaucer's poem *The Rime of Sir Thopas*, supposed to be recited by Chaucer himself in the *Canterbury Tales* when called upon by the host. It is a jest upon long-winded story-tellers who expatiate on insignificant detail. Chaucer is represented as jogging along in interminable fashion and when at last he brings his knight face to face with a three-headed giant he has to make him trot back home for the armor he had forgotten. Before anything really happens the narrator is choked off by an indignant and weary auditor.

Thor or **Thunar,** in Teutonic myth, son of Odin and Frigga, the god of the air, of thunder and lightning, of war, of victory and of justice, the protector of gods and men against the giants, the guardian of the home. The Latins identified him sometimes with Jupiter, sometimes with Hercules. He was recognized by almost all the Norse and German tribes, his worship by the Saxons in England being still commemorated in the name of the fifth day of the week, corrupted from Thor's day into Thursday. Gigantic in stature and strength, red-bearded, heavy-witted, tireless in work, insatiable in eating and drinking, he is a sort of sublimated and idealized German peasant. Like his prototype he is open-hearted, therefore easily deceived, but when made aware of any deception terrible in his wrath, overthrowing his enemies with mighty blows.

Thor drives a golden chariot drawn by two white he-goats. Rolling along the heavens it causes thunder and lightning. His irresistible hammer Mjolnir was fashioned for him by the dwarfs. The mountain giant Thrym (*q.v.*) ventured to steal it, he pursues him to Thrymheim, destroys the whole race of giants there, and makes the place over to his hard-working peasantry to till.

Thorleif Redcloaksson, an Icelandic poet of the tenth century who according to popular myth wrote a satire on Earl Hakon. Hakon retaliated by sending a ghost to slay the poet. They met on a plain called The Great Moot, but Thorleif had no chance against his phantom adversary, who killed him and decently buried his body under a cairn.

Thoth, in Egyptian myth, the chief of the eight gods of Hermopolis. Among his titles was that of Thrice-Great, whence the Greeks derived their Trismegistos and the Latins their Ter-maximus,—epithets which they bestowed upon Hermes or Mercury, whom they identified with each other and with Thoth. But the latter was far superior in rank to the Greek or Roman divinity. He was described as the scribe of the gods, the writer of the *Book of the Dead* and other sacred works; the enumerator of the stars, and of all the contents of the earth. Self begotten and self produced his knowledge and powers of calculation were brought into play in the stablishing of the heavens, the planets and the stars; he was master of law, both physical and moral, inventor and patron of all arts and sciences,—the brain and the intelligence of the sun-god Ra.

He is usually represented in human form, with the head of an ibis, holding in his hand the sceptre and emblem of life common to all gods, and in addition the heart and tongue of Ra, or, in other words, the mental powers of that god and the means by which their will was translated into speech. In the *Book of the Dead* he is represented as at once the Recording Angel, and the Psychopompos of Egyptian myth. He waited in the judgment hall of Osiris to receive the verdict after the heart of the deceased had been weighed, and either approved of or found wanting, and he had knowledge of the spells that were necessary to enable the dead to pass to their final resting-place.

Thraso, in the *Eunuchus*, a comedy by Terence, a boastful, swaggering soldier. Hence the epithet "thrasonical" used by Shakspear in *Love's Labour's Lost*, v, 1, and *As You Like It*, v, 2. Thraso was the obvious original upon which the Elizabethan dramatists founded their braggadocio heroes and copper captains.

Pyrgopolinices and Thraso are both full of themselves, both boast of their valor, and their intimacy with princes, and both fancy themselves beloved by all the women who see them; and they are both played off by their parasites; but they differ in their manners and their speech. Plautus's Pyrgopolinices is always in the clouds, and talking big, and of blood and wounds, like our heroes commonly called Derby captains. Terence's Thraso never says too little nor too much, but is an easy, ridiculous character, continually supplying the audience with mirth, without the wild extravagant bluster of Pyrgopolinices.—COOKE.

Thrymr, a frost giant in Norse myth, famous for his theft of Thor's hammer, Mjolnir. One morning the god awoke and found his hammer gone. Loki discovers the thief in Thrymr, who refuses to return Mjolnir save in exchange for Freyja as his wife. Thor dressed himself in Freyja's clothes, took Loki with him, disguised as a handmaiden, and presented himself before Thrymr. The giant is astounded by the bride's appetite, for Thor was a valiant trencherman, but Loki explains that she has eaten nothing for eight days owing to her impatience to reach her lover. Thrymr sent for Thor's hammer, the usual consecration for a marriage bond. With a great laugh Thor seized upon it, and quickly slew Thrymr and all his fellow giants.

Thule, an island (unidentified) in the northern part of the German Ocean which the ancients regarded as the most northerly point of the earth. Hence they gave it the name of Ultima Thule. It is first mentioned by Pytheas, a Greek navigator of the fourth century B.C., who is credited with the discovery of the British isles. Suidas says it derived its name from King Thulus, its first ruler. In Goethe's *Faust* Gretchen after her seduction and apparent abandonment sings a song entitled *The King of Thule* whose hero was "faithful till the grave."

Thumb, Tom, in English nursery lore, a dwarf, "no bigger than a man's thumb," who was knighted by King Arthur and died from the poisonous breath of a spider in the reign of Thunstone, Arthur's successor. He rode in the ear of a horse; a cow swallowed him whole while grazing; he once crept up the sleeve of a giant and so tickled him that he shook him into the sea. Here Tom was promptly gobbled up by a fish. The fish was caught and carried to the palace, and in this way Tom was introduced to Arthur. All these facts and more are set forth in the prose *History of Tom Thumbe the Little* (1621), and the ballad *Tom Thumb, his Life and Death* (1630). Fielding in 1730 produced a burlesque opera *Tom Thumb*.

The name Tom Thumb was assumed by an American dwarf, Charles S. Stratton (1832–1879), first publicly exhibited by P. T. Barnum.

Thundering Legion (Lat. *Legio Fulminata*), a popular name for the Twelfth Legion in the army of imperial Rome. Tertullian says the name arose in a campaign against the Quadi (A.D. 174). The army, shut up in a defile, was suffering greatly from lack of water when a plentiful rain followed an appeal to heaven made by this legion, which was entirely composed of Christians. Simultaneously, a storm of thunder and lightning fell upon the enemy and dispersed them. The story may be basically true, explainable, if you choose, on purely natural grounds, but it errs in this particular at least: the Legio Fulminata enjoyed that title long before the time of Marcus Aurelius, and even so far back as Nero.

Thyamis of Memphis, in the *Æthiopica*, a romance by Heliodorus (third century), was captain of a band of robbers. He fell in love with one of his own captives, Chariclea,

but being surprised by a stronger force and fearing for his own life he sought to slay her that she might be his companion in the shades below, but stabbed another by mistake.

Duke, why should I not (had I the heart to do it)
Like to the Egyptian thief, at point of death
Kill what I love (a savage jealousy
That sometimes savors nobly).
SHAKSPEAR.

Thyestes, in classic myth, son of Pelops and brother of Atreus, whose wife he seduced. In requital Atreus invited him to a banquet whereat he made him ignorantly eat the cooked flesh of his own son. Thyestes discovering the horrid fraud, consulted an oracle which told him that a son begotten by him on his own daughter would avenge him. Thereupon he committed incest with his daughter Pelopia, who brought forth Ægisthus, the eventual slayer of Atreus. There are several versions of this so-called Thyestan revenge, all more or less flavored with cannibalism or incest, or both.

Thyrsis, a herdsman in one of the idyls of Theocritus; also a shepherd in Virgil's Seventh *Eclogue*, which describes a poetical contest between Thyrsis and Corydon:

Alternate rhyme the ready champions chose;
These Corydon rehearsed, and Thyrsis those.

Melibœus, selected as umpire, decided against Thyrsis:

Since when, 'tis Corydon among the swains,
Young Corydon without a rival reigns.
DRYDEN, trans.

Matthew Arnold takes the name of Thyrsis as the title of a monody or elegy on his friend Arthur H. Clough, who had died at Florence in 1861.

Thyrza, the feminine of Thyrsis or Thyrzis, a name apparently coined by Byron in his stanzas *To Thyrza*. Moore conjectures that Thyrza was no more than an impersonation of Byron's melancholy caused by many losses. An apostrophe to "a loved and lovely one" at the end of the second canto of *Childe Harold* is also addressed to Thyrza. Francis Gribble in *The Love Affairs of Lord Byron* suggests the plausible explanation that Bryon had a secret liaison with Mary Chaworth after her marriage, which was succeeded by repentance on her part and despair on his. Hence his allusions to the lady in esoteric terms.

Tiberinus, in Latin myth, the god of the river Tiber. Tradition asserted that he was an old king of Latium drowned while swimming across the river Albula, which thenceforth in his honor was rechristened the Tiber,—Tiberis. When Rhea Silvia, the mother of Romulus and Remus, was cast into his waters, he raised her to the position of his consort and goddess of the river. Tiberinus's shrine was on the island of the Tiber, where offerings were made to him on December 8. On June 7 the *ludi piscatorii* or fishermen's games were celebrated in his honor on the opposite bank of the river. Another festival, known as the Volturnalia, commemorated him on August 27, under his sobriquet of Volturnus, or "the rolling stream."

Virgil, however, tells another story:

Then among later Kings came Thybris the fierce and gigantic
After whose name we Italians have called our river the Tiber
Letting its true and historical name the Albula perish.
Æneid, viii, 330. H. H. BALLARD, trans.

Virgil makes Tiberinus appear to Æneas just before his first conflict with Turnus:

While upon Tiber's bank beneath the chill vault of the heavens
Father Æneas, disturbed in heart by the sorrows of warfare,
Laid himself down at last and gave needed rest to his body,
Rose on his vision the god of the place from the beautiful river,
Old Tiberinus himself, appearing 'mid branches of poplar.
Fine linen lawn enfolded him close with a watery mantle;
Crowned by a shadowing wreath of reeds were his hair and his temples.

Timotheus, a famous musician, a native of Thebes in Bœotia, who excelled especially in playing on the

flute. He was among the invited guests at the nuptial festival of Alexander the Great. His performance so animated the monarch that he started up and seized his arm. Dryden in *Alexander's Feast or the Power of Music*, an ode in honor of St. Cecilia's Day (1697), has elaborated upon this incident and closes with the famous parallel between the heathen musician and the Christian Saint:

Let old Timotheus yield the prize
Or both divide the crown;
He raised a mortal to the skies,
She drew an angel down.

Tirante the White, hero of a Spanish romance *Tirante el Blanco*,—a real or pretended translation from an unidentified English original,—first printed in 1490, but probably composed a century earlier. Tirante's father was lord of the marches of Tirranie, a French province lying opposite the coast of England. He crosses the channel, performs astounding feats of arms in English tournaments; repeats his exploits in deadlier earnest at the siege of Rhodes, and assists the Emperor of Constantinople in repelling the invasion of a Moorish soldan and a Grand Turk. He dies on the eve of his marriage to Carmesina. This is one of the three books preserved in the scrutiny of Don Quixote's library.

"Let me see that book," said the curé; "we shall find in it a fund of amusement. Here we shall find that famous knight don Kyrie Elyson of Montalban, and Thomas his brother, with the knight Fonseca, the battle which Detriante fought with Alano, the stratagems of the Widow Tranquil, the amour of the empress with her 'squire, and the witticisms of lady Brillianta. This is one of the most amusing books ever written." —CERVANTES: *Don Quixote*, I, i, 6 (1605).

Tiresias, the blind poet of Thebes and one of the most famous of all soothsayers. Some say that his blindness, which smote him in his seventh year, was a punishment for playing "Peeping Tom" upon Minerva. Others say that it came in later years to punish him for his indiscreet revelations to man of the purposes of Fate. He lived to a great age and died of drinking from the well of Tilphossa. Even in the lower world he was believed to retain his powers of perception, although the souls of his fellow mortals were mere shades. Odysseus on his visit to the underworld (HOMER, *Odyssey* xi, 90–151) seeks him out and obtains from him a prophecy concerning his own future. Tennyson's poem *Tiresias* is classic. Ovid records that Tiresias, coming upon two serpents coupled together, killed the male, whereupon he himself was metamorphosed into a woman. Seven years later he came upon another pair of snakes and killed the female, whereupon he regained his proper sex. Once on a time Jupiter and Juno had a dispute as to whether man or woman best enjoyed the sexual embrace. They referred the matter to Tiresias, who decided in favor of the woman. Thereupon Jove struck him with blindness, but Juno endowed him with prophetic powers.—*Metamorphoses*, iii, 323.

"In troth," said Jove (and as he spoke he laughed,
While to his queen from nectar bowls he quaffed),
"The sense of pleasure in the male is far
More dull and dead than what you females share."
Juno the truth of what he said denied;
Tiresias therefore must the case decide,
For he the pleasure of each sex had tried.
ADDISON: *The Transformation of Tiresias* (1719).

There is an awkward thing, which much perplexes,
Unless, like wise Tiresias, we had proved
By turns the difference of the several sexes.
BYRON: *Don Juan*, xiv, 73 (1824).

Tisiphone, in classic myth, one of the Eumenides or Furies, whom Statius (*Thebaid* i, 103) singles out for special mention. Statius's lines undoubtedly influenced Dante in his description of the Furies, Tisiphone, Magæra and Alecto, whom he places as guardians of the entrances to the city of Dis. Dante says they were of the hue of blood, with the limbs and shapes of women, girt with green water snakes, and with snakes for hair. He places them on top of a tall tower flanking the gateway. Here

he becomes reminiscent of Virgil, who thus describes the entrance to the city of Dis:

In front, a massive gateway threats the sky,
And posts of solid adamant upstay
An iron tower, firm planted to defy
All force, divine and human. Night and day
Sleepless Tisiphone defends the way,
Girt up with bloody garments. From within
Loud groans are heard and wailings of dismay.
Æneid, vi, 554. E. FAIRFAX TAYLOR, trans.

Ovid in *Metamorphoses* iv, Fable 7, tells how Tisiphone was sent by Juno to the Palace of Athamas and causes him to go mad. He kills one son Learchus. To save the other (Melicerta), his wife Ino leaps with him into the sea. Mother and son are transformed by Neptune into Sea Deities, and the matron's attendants who had followed her in her flight were transformed, some into water nymphs and others into birds.

Titans, in Greek myth, the six sons and six daughters of Uranus and Ge. Uranus being at that time the sole ruler of the universe threw his sons into Tartarus, whereupon the Titans, incited by Ge, rose against their father. They deposed him, liberated their brethren out of Tartarus and made Cronos ruler in his stead. But as it had been foretold to Cronos that he in his turn would be deposed by one of his children he successively swallowed all his progeny. Rhea by a stratagem concealed from him the birth of Zeus, and Zeus when grown up availed himself of the assistance of Thetis to make Cronos bring up all the children he had swallowed. United to his brothers and sisters he began a terrific contest against his father and the Titans. At last Ge promised victory to Zeus if he would deliver the Cyclops and Hecatoncheires from Tartarus. The Cyclops in effect furnished him with thunderbolts, and the Titans, overcome, were hurled into Tartarus.

Titania, in classical myth, the general patronymic of those goddesses who were descended from the Titans, —as Diana, Latona, Circe, Pyrrha and Hecate. The name is of common occurrence in Ovid. Thus in *Metamorphoses*, iii, 143, he uses the name as a synonym for Diana. See TITANIA in Vol. I.

Tithonus, in classic myth, son of King Laomedon of Troy and Strymo, his wife, and brother of Priam. The prayers of Aurora, who loved him, gained for him the boon of immortality, but Jupiter withheld that of eternal youth which had not been demanded. Hence he grew weak and white-haired and shrivelled up with age. His name passed into a synonym for a decrepit old man. In this plight Aurora abandoned him to his own devices and he crept wearily about her palace, clad in celestial raiment and feeding on ambrosia. When he lost control over his limbs she shut him up in his chamber, whence his feeble voice was occasionally heard. Finally she changed him into a grasshopper. By Aurora he had one son, Memnon.

Tennyson, in his poem *Tithonus*, presents a subtle and powerful study of the passionate longing for death in a mortal endowed with immortality, doomed to outlive all life and joy, and trembling at the prospect of an eternity of decay. Swift has enforced a similar moral in his picture of the Struldbergs in *Gulliver's Travels*.

Titurel, a leading character in the San Greal legends and the hero of a fragmentary epic by Wolfram von Eschenbach, which, after his death in 1220, was continued by Albrecht von Scharfenberg in a desultory fashion, Titurel being practically ignored for his descendants. The legends generally agree that he was the son of Titurisone, an old and hitherto childless knight, who dedicated him to the service of heaven. He spent his early years in fighting for the cross. Then it was announced to him that he had been chosen to guard the San Greal which was about to reappear on earth. With other knights he built for its reception a marvellous temple on Montsalvatch, usually identified with the holy mountain of that name in Spain. Every Good Friday a dove appeared

carrying in its bill a consecrated Eucharist which it dropped into the Greal. Thus the virtues of the mystic vessel were renewed, so that it fed all the knights who guarded it, supplied their sinews with preternatural strength and healed any wounds they might incur in its defence. Every now and then there appeared on its brim a message of fire sending a knight out on some mission of mercy or justice, with only the restriction that he must never reveal his name. (See LOHENGRIN.) When Titurel himself had reached a great age, some say 400 years, a message of this sort bade him go forth and take a wife, whereupon he selected the Princess Richoude of Spain. By her he had one son Frimurtel, who succeeded him in the guardianship of the Graal, and left five children, Amfortas, the Roi Pêcheur, or Fisher King; Trevrizent, the wise hermit; Tchoysianc, who became the mother of Sigune; Herzeloide, mother of Parzival; and Urepanse de Joie, who married Fierifiz, King of India, and became mother of Prester John.

Titus, hero of a famous story in Boccaccio's *Decameron*.

The time is that of the triumvirate of Octavius. The scene opens in Athens, where Titus Quintius Fulvius, a young Roman, falls desperately in love with Sophronia, the betrothed of his friend Gysippus. He sickens and is willing to die rather than betray his friend, but he cannot conceal his secret, and Gysippus sacrifices his love to save his friend. Titus marries Sophronia and takes her to Rome. Here Gysippus arrives a few years later, ruined and exiled from Athens. He is accused of a murder he never committed, and, scorning to defend himself, is sentenced to death. Titus recognizes him in the court of justice, and to save his friend, surrenders himself as the real murderer. Then commences a generous rivalry between the two, each claiming to be guilty, which arouses the dormant conscience of the actual culprit; he steps forward and confesses. The triumvir Octavius liberates the friends and at their request pardons the murderer.

Tityus, in classic myth, the giant son of Gæa, who offered violence to Artemis as she passed through Panopæus to Pytho, and was destroyed by one of her arrows or according to another account by a thunderbolt from Jove. His punishment in Tartarus is thus described by Homer:

> There Tityus large and long, in fetters bound,
> O'erspreads nine acres of infernal ground;
> Two ravenous vultures, furious for their food,
> Scream o'er the fiend, and riot in his blood,
> Incessant gore the liver in his breast,
> The immortal liver grows, and gives the immortal feast.
>
> *Odyssey*, vi. POPE, trans.

Tofana, in Boccaccio's *Decameron* vii, 4, a woman of Arezzo. One night when she has been enjoying herself with her lover, he shuts her out of doors. Unable to persuade him to admit her, she drops a big stone into a well. He thinking she has essayed drowning, runs to her assistance. She gains the house and shuts him out in her turn. A crowd collects and he is exposed to general ridicule as a dissipated wretch. Cardinal Bibbiena founded on this tale his comedy *Calandra*; it was imitated by Dancourt, and was utilized to some extent by Molière in *George Dandin*.

Toki, in Danish myth a great warrior in the service of the famous Harold Bluetooth, King of Denmark. One day—when in his cups,—bragging of his skill in archery, he swore that he could hit the smallest apple set up on a stick at a great distance. The king cruelly insisted that he should give evidence of this skill, but instead of a stick the apple was to be placed upon the head of Toki's son. One trial only was to be given him and death would be the penalty if he failed. Toki stuck three arrows in his belt and at the first shot he transfixed the apple. Being then asked by Harold why he had taken three arrows he replied that the others were for the monarch's heart in case he had wounded his son. This story is related in the twelfth century by the Danish historian,

Saxo Grammaticus as having occurred in 950, nearly four centuries before a similar act is recorded of William Tell.

Tollus, in a Swedish myth that seems to have come over to Switzerland with early settlers from Scandinavia, a giant who lived on an island, Osel, belonging to Sweden. His name signifies "the Daft." He was wont to amuse himself by throwing stones around. When he died he told his people to bury him in his garden, and if war came he would rise and help them. One day some children who had heard this tradition stood on his grave, fought among themselves, and then called out "Tollus, rise! War is on thy grave!" Tollus put out his head, but was so angry at seeing only children that he never appeared again. Now a similar legend is told of William Tell, that he was once disturbed in his sleep under the Axenberg by a herdsman seeking for a lost cow, and expressed outre-tombe anger at the disturbance in no measured terms. It is noteworthy that Tell's name, in the original form of the Tell legend as it appeared in the Swiss *White Book* of 1470, was given as Toll. See TELL, WILLIAM.

Tom a Lincoln, hero and title of an anonymous prose romance of the sixteenth century, founded upon earlier legends. Tom, the natural son of King Arthur by Angelica, an earl's daughter, is brought up in obscurity as the ostensible son of a poor shepherd and becomes a mighty outlaw. Arthur being informed that this outlaw is his own son gives him command of an army and sends him to Portugal, where as the Red Rose Knight he inflicts exemplary punishment upon that enemy of England. He spends a brief period in Fairyland, whose queen Celia bears him a son and subsequently commits suicide on his account, journeys to the court of Prester John, slays a dragon there and elopes with Prester's daughter, Anglitora. Arthur on his death-bed acknowledges Tom as his son, whence the wrath of Queen Guinevere is kindled against him. His bitterest grief is the faithlessness of Anglitora, who escapes from England, with her son the Black Knight, and becomes the mistress of a baron in some foreign country unnamed. After seven years' wandering Tom finds her, but she and her paramour slay him, whereupon the Black Knight slays his mother. The story is apparently a confused remembrance of the Scotch ballad *Tom Lin* (*q.v.*).

Tomyris, according to Herodotus, i, 205, a queen of the Messagetæ, in Scythia, by whom Cyrus was slain in battle, B.C. 529. She cut off his head and threw it into a vessel filled with human blood, saying "There, drink thy fill!" Dante refers to the story in *Purgatory*, xii.

Totem, from an Algonquin Indian word meaning a guardian spirit, the animal or plant which among primitive peoples was held to be symbolic of a race or tribe. Just as natural phenomena were personified among such peoples (see SATAN), so also animals were humanized and the distinctive qualities which attracted special attention to them were looked upon as superhuman. The Indian realized that the deer excelled him in speed, the wildcat in stealth, the fox in craft, the mountain lion in agility, the eagle in keenness of vision. Therefore if he coveted any quality he placed himself under the protection of the bird or beast (or even plant) that possessed it in special degree, and, as it were, symbolized it. Andrew Lang further surmises that if a tribe was distinguished by any characteristic that differentiated it, or exalted it above its neighbors, those neighbors would call it after the animal or object which symbolized that special characteristic, and the tribe might in due course adopt the nickname given it by outsiders. After the lapse of a few generations the individuals of a tribe might come to regard their eponymic animal as a direct progenitor, and all of themselves as blood-relations through their common ancestry. Hence totemism

established a blood-kinship with the totem and a similar relationship between the individuals of the tribe. The totem might not be hunted or eaten, the men and women under its protection might not intermarry, but must seek elsewhere for their mates. Hence there followed the partial adoption of another tribe or family in the vicinage as subjects for exogamous marriage. Eventually the sense of devotion to the totem or eponymic forefather of the tribe would become so strong as to be exalted into a fully developed system of worship of him as a deity.

In one form or another totemism is at the root of most mythologies, and accounts for such phenomena as the ibis-headed gods of Egypt, the bull-like deities of Assyria, the swine gods of the Celts, and even for the family verts in heraldic coats of arms.

Trajanus, Marcus Alpius (A.D. 53–117), a Roman emperor best known to us as **Trajan,** became the hero of a mediæval legend alluded to in Dante's *Purgatory* x, 713. According to Dante the story was sculptured on a marble cliff in Purgatory. One day the emperor was riding out with his soldiers when an old woman seized his bridle rein and tearfully besought him to avenge the murder of her son. He made inquiries and was dismayed to find the culprit in his own son. Whereupon he offered, and the woman accepted, this son as a substitute for the one she had lost, to guard her and comfort her in her age. Centuries later, Pope Gregory was so moved on hearing this story that he prayed God to release this soul from hell. The Almighty complied but warned Gregory never again to make such a prayer and enjoined on him as a penance either that he should spend two days in purgatory or be always afflicted on earth with fever and sideache. Gregory chose the latter alternative. Trajan was withdrawn from hell, restored to earth after he had been dead 400 years, lived long enough to be baptized, and was then received into heaven. Dante meets him there and describes how he was one of the favored five who formed a circlet around the brow of the Eagle (*Paradiso* xx, 44, 112).

The legend is endorsed by Jacob Voragine in his *Legenda Aurea*. St. Thomas Aquinas (1224) also was inclined to accept it; but Bellarmine (1581) rejected it:

> If the story is to be defended at all, we must say that Trajan was not absolutely damned in hell but only punished there for his then demerits, the (final) sentence being suspended on account of St. Gregory's prayer (foreseen). Nor did he pass immediately from hell, but after his soul's reunion with his body, was baptized and did penance on earth. Such is the explanation of St. Thomas. But as Trajan's resurrection was witnessed by no one, and as the fact is not recorded by any ancient author, I prefer the opinion of Melchior Canus, that the story is fictitious.—BELLARMINE: *De Controversii, Purgatorio,* ii, chap. viii.

Tranio, in the *Mostellaria,* a comedy by Plautus, an ingenious, unscrupulous and mischievous slave, who with Davus (the latter originally invented by Terence) became a stock character in ancient Roman comedy and was the original of the clever, lying valets of the more modern Italian and French stage. See DAVUS. See also SCAPIN, SGANARELLE, in Vol. I.

Tranio, slave to Theuropides, a merchant starting out on a trading voyage, is left in charge of the merchant's son, Philolaches, and incontinently helps him to turn the house into a scene of revelry. The merchant unexpectedly returns; Tranio locks the door from the outside on the disturbed revellers and meets the old gentleman with a cock-and-bull story that the house has been shut up and deserted, because it was found to be haunted. One lie necessitates twenty. Up comes a dunning money lender; Tranio puts Theuropides on the wrong scent by explaining that the money was borrowed as part payment for a house next door, bought, at a bargain, to replace the haunted house. Up comes the owner of the adjoining house, and Tranio has to carry on two distinct

fictions, one to him and the other to his master. Much skill is shown in the way this two-fold deception is kept up and two wide-awake old men are played off by the slave. Finally the plot is exposed through the stupidity of a fellow slave; Tranio takes sanctuary at the stage altar and with mock piety and much drollery clings to it until he has finally placated his master.

Triboulet, nickname self assumed by one Feurial (1479–1536), court-jester to Louis XII and Francis I. One day, the story runs, Louis XII summoned to his presence a hunchback whom his attendants had been teasing, and was so much pleased by the odd combination of wit and deformity that he retained him as buffoon. The man was Feurial. It was then he adopted a pseudonym. Francis I, who succeeded Louis XII, showed even greater favor to the jester. He became a conspicuous figure in the court.

"Triboulet," says Jean Marot, "was a fool with an unsightly head, as wise at thirty as on the day he was born; with a small forehead and large eyes, a big nose and squatty figure, a flat, long belly, and a hump back. He mocked, sang, danced, and preached in derision of everybody, but so pleasantly that he angered none." The last assertion is slightly rash,—Triboulet frequently raised anger and enmity by his sallies.

Rabelais in *Gargantua and Pantagruel*, iii, 37, makes Pantagruel and Panurge chant a mock litany celebrating the qualities that entitle Triboulet to the epithet Morosophe, or Wise Fool. Bonaventure Desperriers in a tale *Of the Three Fools, Caillette, Triboulet and Polite*, calls Triboulet "a fool of 25 carats."

Victor Hugo revived the fame of Triboulet by making him the central figure of his tragedy *Le Roi S'Amuse*. But Hugo's Triboulet is very different from the real Triboulet. He is no good-natured jester, but a venomous cynic, whose deformity and social degradation have so alienated him from his kind that he finds pleasure in wounding them with poisoned shafts of ridicule. His one redeeming feature is his love for his daughter. This makes him at last a pathetic and almost a heroic figure. In Tom Taylor's comedy *The Fool's Revenge* and Verdi's opera, *Rigoletto*, both founded on *Le Roi S'Amuse*, Hugo's jester changes his name without changing his nature. Two other plays that owe their inspiration to Hugo's are *The Son of Triboulet* (1835), a vaudeville by Coignard Brothers, and *One Hour of Royalty* (1871), a comic opera by Saint Alme and Roux.

Trilby, in Scotch folklore, an elf or brownie who takes up his abode in humble households and is willing and helpful if kindly treated, but uncomfortably revengeful if despitefully used. Charles Nodier, who has made him the *deus ex machina* of a fairy tale entitled *Trilby or the Elf and Argail*, thus describes his characteristics:

> He is a spirit more malicious than wicked and more mischievous than malicious, sometimes irritable and mutinous, often amiable and subservient, who has all the good qualities and all the defects of a spoiled child. He rarely frequents the palaces of the great, or the farms of the well-to-do which abound in servants, a more modest destiny links his mysterious life with the hut of the shepherd or the woodcutter. There, a thousand times happier than the brilliant parasites of wealth, he rejoices in teasing the old women who find fault with him over their nightly prattle, or in troubling the sleep of young girls with incomprehensible but gracous dreams.

Trimalchio, in the *Satyricon*, a poem attributed to Caius Petronius, is a freedman of great wealth who gives a lavish banquet to the nobles and the the nouveaux-riches of imperial Rome, and so enables Petronius to describe and satirize his contemporaries. The episode is known as the *Cena Trimalchionis* (*Trimalchio's Dinner Party*) and the descriptions are put into the mouth of Encolpius, one of the guests.

Triptolemus, son of Celsus, king of Eleusis, with a variegated list of mothers to choose from in Greek myth, the favorite choice being Metanira. He hospitably received Demeter

when she was wandering about the earth in search of her daughter Proserpine, and in return she would have made his son Demophon (*q.v.*) immortal, but was unintentionally frustrated by the boy's mother. Then Demeter presented Triptolemus with seeds of wheat and a chariot drawn by dragons and he rode over the earth, instructing men in agriculture and in the use of the plough, which he had invented. He was the great hero of the Eleusinian festivals.

Tristan, Tristram or **Tristrem,** a famous hero of mediæval romance. His story was of Keltic origin, and was known in Britain at an early date. Subsequently it was incorporated in the saga of Arthur, with which it had primarily no connection. Crossing the channel it became the subject of many French poems, the most famous of which, by Chrétien de Troyes, has been lost. In Germany Tristan's story was celebrated in a still more famous epic (1210), by Gottfried von Strasburg, who professedly derived his materials from Chrétien. Gottfried's poem ranks as one of the greatest masterpieces of ancient German literature. It was left unfinished, and continuations were written by Ulrich von Thurheim (about 1240) and Heinrich von Freiburg (about 1300), the latter being far the superior. The story of Tristan was dramatized by Hans Sachs; in more modern times it has been treated by Tennyson in *The Last Tournament;* by Matthew Arnold in *Tristram and Iseult;* by Swinburne in *Tristan of Lyonesse.* Tradition ascribed to Tristram the invention of many of the terms and practices of venery or the chase. Hence a treatise on hunting was known as Sir Tristram's Book.

The posthumous son of the Knight Rivalin, Tristan's birth was his widowed mother's death. Hence his name. King Mark of Cornwall, his uncle, brought up the lad. One of his early exploits was the slaying in single combat of Morold, King of Ireland, who before expiring wounded him with a poisoned dart. Learning that Morold's sister alone knew the antidote, Tristan went in disguise to the Irish court, was duly cured, and on his return advised King Mark to marry the queen's daughter, Isolde the Fair. Mark agreeing sent Tristan as his ambassador. He slew a dragon on landing, and so reconciled the Irish courtiers, who now knew him under his real name, the slayer of Morold. Tristan's embassy proved successful, and Isolde embarked with him for Cornwall.

Her mother, fearing that the age of the prospective bridegroom might repel her, entrusted to Bragane, Isolde's maid, a magic love potion which was to be given to the pair on the wedding night. By mishap Tristan and Isolde partook of it on the voyage. A mad passion leaped up which triumphed alike over virgin purity and knightly honor.

Bragane recognized that her carelessness was to blame. Remorse prompted her to aid and shield the lovers. On the bridal night she took the place of Isolde, and the intrigue was thus carried on for months, until Marjodo aroused the suspicions of the King. Tristan was banished; Isolde was condemned to undergo the ordeal by fire. On her way Tristan met her, disguised as a beggar, and at her request carried her over a stream of water. Then she bade him fall in such manner that they lay side by side. At the trial she boldly swore that no man had ever lain by her side save the King and that poor beggar.

Nevertheless, Mark's suspicions were again awakened; Isolde was banished and the lovers rejoined each other in the wilderness. One day the King rode past their grotto and saw them sleeping with a drawn sword between them. Half convinced, he recalled the pair to court.

Again proofs of their guilty love were brought to him, and Tristan fled to Brittany. Here he met another Isolde—Isolde of the White Hands—whom he married out of

gratitude. But the memory of the first Isolde stood ever between him and his wife, and he wandered away as one distraught, performing deeds which made his name famous in Brittany. Wounded at last he returned to his wife. Her nursing was of no avail and the dying man sent a messenger to the other Isolde craving a last farewell at his death-bed. If she consented the messenger was to hoist a white flag on the returning vessel; if she refused a black one (see ÆGEUS). When the vessel was sighted Tristan eagerly asked what flag it bore. "A black flag," replied his wife, jealously mendacious, and he fell back dead. Presently the blonde Isolde rushed into the room, threw herself upon the corpse with wild lamentations and expired. When King Mark heard the story of the magic potion he forgave the lovers and buried them in one grave.

Triton, in classic myth, a sea-monster, son of Neptune and Amphitrite. He had green hair, the upper part of his body was human, the lower that of a fish. His duty was to stir or calm the waves by blasts upon his shell. Early mythology knew of but one Triton, but later writers mention a plurality.

> The shepherd which hath charge in chief
> Is Triton, blowing loud his wreathed horn.
> And Proteus eke with him does drive his herd
> Of stinking seales and porepisces together.
> SPENSER: *Colin Clout's Come Home Again*, 244.

> Great God! I'd rather be
> A pagan suckled in a creed outworn;
> So might I, standing on this pleasant lea,
> Have glimpses that would make me less forlorn;
> Have sight of Proteus coming from the sea
> Or hear old Triton blow his wreathed horn
> WORDSWORTH: *Sonnet.*

> Whose mellow reeds are touched with sounds forlorn
> By the dim echoes of old Triton's horn.
> KEATS: *Endymion*, i, 205.

Trivia, an epithet given by the Latins to Diana, as presiding over and worshipped in the places where three roads met, which were called "trivia." Being known as Diana on earth, the Moon in the heavens, and Proserpine in the infernal regions, she was represented at these places with three faces: those of a horse, a dog, and a female, the latter being in the middle.

Trolls, in Norse myth, a race of giants corresponding to the Panis or Night demons of the Veda,—usually represented as beings who had been superseded by man. They shunned the daylight, were rude and ignorant and crafty, ate human flesh and lived in deep caves or in recesses in the forest. According to some legends they burst if they exposed themselves to sunlight.

Saxo Grammaticus in his *History of Denmark* reports that there were three species of trolls. The first were deformed monsters known to antiquity as giants; the second were their superiors in mind though not in stature, and succeeded in dominating the first by sheer intellectual force; the third were a hybrid race who did not equal the first in stature, nor the second in intellect. Xavier de Marmier in *Lettres sur le Nord* says that invisible themselves they attend mortal banquets and surreptitiously rob the table of its choicest dishes. "Sometimes they are gracious and tender. They seek out the daughters of men to tempt them into their solitary caverns. They assist the poor with the treasures hidden in the earth, but nothing will appease their wrath if they are despitefully used."

Tronc, in the mediæval romance, *Ysaie le Triste*, a dwarf attendant upon Ysaie and his son Mark, gift of the fairies to the former, whose wit and cleverness and infinite resource are largely instrumental in securing good fortune for father and son. His fidelity to both is equally marked, though by the former, a more polished warrior, he is treated with invariable tenderness and respect, while the latter is often churlish enough to remark that the loyal servitor is too deformed and too hideous for human sight,—"the ugliest creature in the world." At

the double wedding of Ysaie and Mark the dwarf receives his reward. The fairies who had always watched over Ysaie reappeared on this occasion, and informed Trone that he was one of their family, being the son of Julius Cæsar by their eldest sister, Morgana la Fay. Furthermore, they relieved him of his deformities and he now appeared the handsomest prince in the world, as formerly he had been the wittiest and most ingenious. But they added no cubit to his stature, he still remained barely three feet high. He was made king of Fairyland under the name of Aubron. In later times he achieved newer and wider fame as the Alberich of the *Nibelungen Lied* and the Oberon immortalized by Shakspear in *A Midsummer Night's Dream*.

Trophimia, St., a Breton saint of whom little is known even in popular tradition of to-day, but who evidently played a considerable part in the folklore of the past. She is probably the original heroine of the Bluebeard myth. This seems evident from a series of 6 frescoes in a church still extant in decay on the Morbihan Gulf in Brittany. These frescoes are assigned to the thirteenth century and represent (1) the saint's marriage with a Breton lord; (2) her receipt of a bunch of keys from her husband; (3) her discovery of seven dead bodies of women; (4) her husband's return, his anger and her evident dejection; (5) the saint at a window praying with a woman who is presumably her sister. In the sixth and last picture the saint has been hanged, but St. Gildas resuscitates her, while her two brothers kill the husband.

Trophonius, in Greek legend, the son of Erginus, king of Orchomenus. With his brother Agamedes he is fabled to have built many famous structures, notably the temple of Apollo at Delphi. Commissioned to erect a treasure house for King Hyricus in Bœotia, they inserted, one stone so cleverly that it could easily be removed by night, giving access to the hidden treasure. Noticing the diminution of his stores Hyricus laid a trap to discover the thief. Agamedes was caught in it. Trophonius did his best to liberate his brother, but in vain, and then to save the reputation of both, cut off his head. No sooner had he committed this murder than the earth opened and swallowed him up. A few years later drought and famine desolated the country of Bœotia. The Pythoness at Delphi being appealed to advised her suppliants to consult the shrine of Trophonius which they would find in a wood in Lebadia. Here, indeed, his tomb was discovered in a cave, and a helpful answer was returned. Ever after that the cave of Trophonius was looked upon as an oracle of great merit. But no one who entered it was ever known to smile again. See THIEF, MASTER.

An eminent Italian author, speaking of the great advantage of a serious and composed temper, wishes very gravely that for the benefit of mankind he had Trophonius's cave in his possession; which, says he, would contribute more to the reformation of manners than all the workhouses and bridewells of Europe.

We have a very particular description of this cave in Pausanias, who tells us that it was made in the form of a huge oven, and had many particular circumstances, which disposed the person who was in it to be more pensive and thoughtful than ordinary; insomuch that no man was ever observed to laugh all his life after, who had once made his entry into this cave. It was usual in those times when any one carried a more than ordinary gloominess in his features, to tell him he looked like one just come out of Trophonius's Cave.—ADDISON: *The Spectator*, No. 598, Sept. 24, 1714.

Truculentus, in a Latin comedy of that name by Plautus, a morose and clownish servant who occupies only a subordinate part in the action. Shadwell in *The Squire of Alsatia* imitated Truculentus in Lolpool, the servant of Belfond, Senior.

Trygæus, hero of Aristophanes's comedy *The Peace*, produced, B.C. 415, in the tenth year of the Peloponnesian war, as a plea for peace. Trygæus—whose name suggests the lost merriment of the vintage—is a peace-loving Athenian citizen. Find-

ing no answer to his expostulations from men, he resolves to invade Olympus and seek a personal interview with Zeus. For this purpose he has fed and trained a dung-beetle, there being a fable, attributed to Æsop, which told how this animal had once made his way to the Olympian throne in pursuit of his enemy the eagle. Aristophanes interweaves a burlesque on the aërial journey of Bellerophon on Pegasus, which had recently been represented in a popular tragedy by Euripides. Trygæus accordingly addresses his strange steed as " my little Pegasus." So mounted, he is hoisted into the air, with many soothing speeches to the beetle, and an aside to the stage machinist that he should be very careful lest, like Bellerophon, Trygæus himself should fall down, and furnish another crippled hero for a new tragedy by Euripides. Zeus and the other divinities are absent when he arrives on Olympus. War, he finds, has thrown Peace into a well, and, with the aid of Tumult, is engaged in pounding the states of Greece in a mortar, using the chief generals on either side for pestles. Trygæus engages the help of a band of rustics, rescues Peace from her uncomfortable position, and leads her in triumph to Athens.

Tuan Mac Carell (*i.e.*, son of Carell), a legendary Irish hero whose metamorphoses are described in an early 12th century MS., *The Book of the Dun Cow*. Sole survivor of the pestilence that overwhelmed the descendants of Partholon in the 6th century, he wandered about desolate Ireland, unkempt, wretched and miserable, until one morning he awoke to find himself changed into a stag. He was successively king of the stags, and, in a later metamorphosis, of the wild boars. As an eagle he beheld the incoming of the Tuatha de Danaan, and of their conquerors, the sons of Miled. Finally in the form of a salmon he was caught and presented to the wife of Carell. Born again of her he regained human form as the son of Carell.

When Partholon came to Ireland, the isle was still growing, and contained but one plain, Sen Mag, "the old plain." Three other plains grew in the time of the children of Partholon. His race all died in one week; how, then, do we know anything about them? The Irish foresaw this question and invented a reply, in the legend of Tuan Mac Cairill. Tuan told the tale of the extinction of the Partholonidæ, adding, "only one man survived." When people answered "Who says so?" Tuan answered, "Stranger, *I* was that man," and further discussion was impossible. We have the tale of Tuan in a Christian form. When St. Finnen was preaching to the Irish, he heard of a pagan chief in a strong castle, made friends with the chief, and learned from his lips all the past history of the country. The chief was Tuan Mac Cairill. He had survived all the Partholonidæ, and all the Nemedidæ, and all the rest of them. He had lived through many metamorphoses; for, after being a man, he became a stag, a boar, a vulture, and finally a salmon. In his form as a salmon, and a mighty big fish too, he was caught by a king, and eaten by the queen, who afterwards gave birth to him as Tuan Mac Cairill. All this the disciple of St. Finnen not only believed, but recorded; and hence, through the fortunate accident of the survival of Tuan Mac Cairill, we derive that authentic history of Erin which is the delight and pride of a noble, non-rent-paying, and dynamite-loving people. Later ages Christianized old Tuan, mixed him up with the Patriarchs, made him outlive Methuselah, and took other liberties with authentic history.—*Saturday Review.*

Tuatha de Danaan (tribe of Danu), in Irish myth, the descendants of the goddess Danu. They invaded Ireland from a magic cloud and drove the aboriginal Firbolgs into Connaught, taking for themselves the richest provinces in the island. They were a beautiful race, highly skilled as smiths, artisans and physicians, and as poets and magicians. In their turn the Danaans were conquered by the Sons of Miled (Milesians), and withdrew into the realm of faëry, where they still reside in immortal bliss. There are stories which tell how mortals are sometimes taken to this enchanted land, where they live for years, which pass like a single night.

Tubal Cain, the Biblical and legendary father of " all such as forge copper and iron." He was of the seventh generation in descent from Cain: " And Zillah she also bare Tubal Cain, an instructor of every artificer in brass and iron." (Genesis iv, 22.) Josephus says that Tubal " exceeded

all men in strength, and was very expert and famous in martial performances . . . and first of all invented the art of working brass."

Not alone for the blade was the bright steel made!
And he fashioned the first plough-share.
CHARLES MACKAY: *Tubal Cain.*

Tuck, Friar, in the Robin Hood cycle of ballads, the outlaw's chaplain, a fat, jolly and humorous old gentleman. In the Morris dances he was usually represented as dressed in the russet habit of the Franciscan order, with a red girdle and red stockings. Friar Tuck is not mentioned in the earlier ballads relating to the outlaw, it is only in a few of the later ones that his name occurs as forming a part of the goodly company in Sherwood forest. It is probable that, like Maid Marian, he originally belonged to the Morris dances, and when these were consolidated with the Robin Hood games, he soon came to be accepted by popular fancy as one of the outlaw's company. He appears in *The Two Gentlemen of Verona*, iv, 1, as the confessor of Robin Hood. Scott introduces the friar into *Ivanhoe* under the title the Holy Clerk of Copmanhurst.

Turnus, in a Roman legend chronicled by Livy (i, 2), and turned to poetical account by Virgil in the *Æneid* (vii, 408; x, 76; xii, 408, 926), a prince of the Rutilians at Ardea, in central Italy. His aunt Amata, wife of King Latinus of Latium, had brought about his betrothal to Lavinia, daughter of the royal couple. He is young, brave and gallant, she as blooming as the rose, and in love with her lover. When in obedience to an oracle Latinus desires to transfer his daughter's hand to Æneas, as the destined founder of a great future state, popular feeling runs high against the "Phrygian robber." The king bows to the storm, breaks off the alliance with Æneas, and prepares for war. After the requisite amount of fighting, which evidently possesses little interest for the poet, the Latins, who have had rather the worse of it, experience a revulsion of feeling and begin to regard Turnus as the author of their misfortunes. Keenly alive to the reproachful looks which are cast upon him, he proposes that the strife shall be decided by a single combat between himself and Æneas. Latinus would fain dissuade him; but consents at last. Æneas accepts the challenge and Turnus is slain. See PALLAS.

Turpin or **Tilpin,** a contemporary of Charlemagne, who is said by Flodoardus (*Historia Ecclesiæ Remensis*, ii, 16) to have been Archbishop of Rheims from 753 to his death in about 800. He plays a considerable part in the Carlovingian romances of the middle ages, and especially in a fabulous *Chronicle* which was feigned to be largely of his authorship. Hence this chronicle is known as the pseudo-Turpin. It is now believed to be the work of various authors from the eleventh to the twelfth centuries, and was probably rounded out and completed by Aimeri Picaud about the year 1150. According to the legends collected in *The Song of Roland* (see ROLAND), Turpin played an important part at the battle of Roncesvalles and shared there the death of Roland and Oliver. But, according to the *Chronicle*, the archbishop was celebrating mass in Gascony at the time the paladins were overwhelmed, and, while so employed, heard the songs of angels conveying Christian souls up to heaven, and also the triumphant shouts of demons on their way to Gehenna with the souls of slain Saracens. He immediately reported these facts to Charlemagne, who was standing beside him, and it was then that the emperor returned to Roncesvalles, embalmed the bodies of his paladins, and avenged their deaths upon their conquerors, whom he cut to pieces on the banks of the Ebro near Saragossa. Some historians have carried so far their disbelief in the *Chronicle* and its imitators as to deny that Charlemagne ever was in Spain. The

authority of Eginhard, however, establishes the fact that about the year 777 he yielded to an appeal from one of the many rulers among whom the peninsula was divided; that on a pretence of defending his ally from aggression, he extended his conquests over a considerable portion of Navarre and Aragon; and that on his homeward journey he experienced a partial defeat from the ambushed attack of an expected enemy. This reverse has been amplified by the mediæval romances into the destruction of his entire rearguard by treacherous Saracens, and other attendant extravagances, which the genius of Bojardo and Ariosto have made immortal in poetical literature.

Spanish legend and history, on the other hand, assert that Charlemagne was summoned to Spain by King Alfonso, of Leon, who promised to grant him the succession if he freed his kingdom from the Moors. Charlemagne fulfilled his part of the compact, but the subjects of Alfonso, under the leadership of Bernardo del Carpio, refused to ratify the bargain made by their king and cut to pieces a great army which the emperor had encamped upon the plains of Roncesvalles.

Turpin, Dick (Richard), a famous highwayman, born in Essex about 1706, hanged for horse-stealing at York in 1739, whom legend has transformed from a brutal and lustful robber into an eighteenth century Robin Hood. In chap-books and ballads and the fiction and drama founded thereon he goes to his death in gold lace and ruffles and velvet;—in reality he bought "a new pair of pumps and a fustian frock to wear at the time of his death." He left a ring and other articles to a married woman (not married to himself) with whom he had been cohabiting, trembled and turned white when he came to the scaffold, stamped his foot with some bravado, mounted the ladder, and there "conversed with the executioner for half an hour before he threw himself off." Possibly Prior had this death-scene in mind when he wrote the lines

> Now fitted the halter, now traversed the cart,
> And often took leave, but seemed loath to depart.

The mythical hero was possessed of a mythical mare, Black Bess, on whose back he performed a mythical ride from London to York in a single night,—exhausting his steed unto death in the moment of victory. Steed, rider and ride are celebrated in the most famous episode in a once famous romance *Rookwood* (1857) by Harrison Ainsworth. "Well do I remember," says the author, "the fever in which I was thrown during the time of composition. My pen literally *scoured* over the pages. So thoroughly did I identify myself with the flying highwayman, that once started I found it impossible to halt. Animated by kindred enthusiasm, I cleared every object in my path with as much facility as Turpin disposed of the impediments that beset his flight. In his company I mounted the hillside, dashed through the bustling village, swept over the desolate heath, threaded the silent street, plunged into the eddying stream, and kept an onward course—without pause, without hindrance, without fatigue. With him I shouted, sang, laughed, exulted, wept. Nor did I retire to rest till in imagination I heard the bell of York Minster toll forth the knell of poor Black Bess."

This is all very well. But it was current gossip among Ainsworth's acquaintances that he had employed William Maginn to write the most vivid chapters in this episode.

Tydeus, in classic myth, son of Œneus, king of Calydon and father of Diomed. He accompanied Adrastus in the expedition against Thebes. In a fight with Melanippus both combatants were slain, but Tydeus survived the longer, and employed his last moments in gnawing the other's skull. Athene appeared to him with a remedy which would have made him immortal, but, seeing him at his loathsome occupation, shuddered

and left him to his fate. Dante possibly derived here a hint for his description of Ugolino (*q.v.*). He himself introduces Tydeus into hell (*Inferno*, xxxii, 130).

Typhon or **Typhœus,** in classic myth, a hundred headed monster, youngest son of Tartarus and Gæa, who presuming to covet sovereignty over gods and men was subdued by a thunderbolt from Zeus, and buried in Tartarus under Mount Ætna (Ovid, *Metamorphoses* v, 346). Virgil, however (*Æneid* ix, 715), describes Typhœus as lying beneath the volcanic island now known as Ischia in the Bay of Naples.

Tyr (in German **Tius** or **Zio**), the Scandinavian god of battles, tall, slender and courageous. He had only one hand, for when the terrible Fenris Wolf grew so powerful as to threaten the very gods in Asgard, Tyr ventured to chain him up with bonds that could not be unloosed, and in so doing lost his hand. In Anglo-Saxon his name was Ti, genitive Tiwes, hence Tuesday or Tiwes' day. Tacitus identifies him with the Roman Mars.

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Ugolino dei Gherardeschi, Count, a leader of the Guelphs in Pisa (died 1288), whom Dante puts into the frozen lake in Hell. He tells the true and terrible story of his death in the *Inferno*, Canto xxxiii. His castle in Pisa had been attacked by the Ghibellines under the leadership of Archbishop Ruggieri. Two of his grandsons had fallen. He himself with two sons and two surviving grandsons had been captured and imprisoned in the Tower of the Gualandi (since known as the Tower of Famine), where they were left to starve. The dungeon key was flung into the Arno so that all possibility of egress or ingress was stopped. On the fourth day his son Gaddo died. By the sixth day the other son and the grandchildren had fallen one by one and Ugolino himself succumbed soon after. He and Ruggieri are frozen together in the Lake of Ice and he gnaws voraciously at his enemy's head.

> Remember Ugolino condescends
> To eat the head of his arch-enemy
> The moment after he politely ends
> His tale.
> Byron: *Don Juan*, ii, 83 (1819).

Chaucer in the *Canterbury Tales* briefly rehearses the story of "Hugeline of Pise," putting it in the mouth of the Monk.

Uliva, Saint, the heroine of an early Italian mystery play which has analogies in the folklore of many European countries, the best known variant being Grimm's tale of the *The Handless Maiden*. She was the daughter of Guiliano (Julian), a Roman Emperor, who wickedly wished to marry her, being tempted by her beautiful hands. She cut them off and Giuliano sent her to her death in Britain. Her appointed executioners took pity upon her, however, and abandoned her in a lonely wood. Here she was discovered by the king of Britain, who placed her under the protection of his queen. The Virgin Mary restored her hands and in due course she married the king of Castille, to whom she bore a son. During the absence of her consort she was pursued by the jealous hatred of the Queen-mother and was driven from Castille. Reaching Rome she lived there unknown, until her husband, who has discovered his mother's cruelty and punished her with appropriate severity, reached Rome in the search for his wife and was there rewarded by finding her.

Ulysses, the name under which the Greek Odysseus was known among the Romans and by which he remains best known to us. He is so called in all the English translations of Homer's *Odyssey*, whereof he is the hero, as the title indicates. The adventures here related consti-

tute his principal claim to remembrance. They begin with his embarkation for home after the fall of Troy. At the outset of his voyage a storm cast him on the shores of Thrace, where he plundered the town of Ismarus and lost many of his followers. With the remainder he is driven to the country of the Lotophagi. On this episode Tennyson founded his famous poem *The Lotos-Eaters*, describing how many of the followers of Ulysses surrendered themselves to the lulling influence of the lotos plant:

The Lotus blooms below the barren peak;
The Lotus blows by every winding creek;
All say the wind breathes low with mellower tone
Through every hollow cave and alley lone.
Round and round the spicy downs the yellow Lotus-dust is blown.
We have had enough of action and of motion we,
Rolled to starboard, rolled to larboard, when the surge was seething free,
Where the wallowing monster spouted his foam-fountains in the sea.
Let us swear an oath and keep it with an open mind,
In the hollow Lotus-land to live and lie reclined
On the hills like gods together, careless of mankind.

Ulysses by main force dragged these men away, and the ships next arrived at the goat island in Sicily, where Ulysses left all his vessels, save one, sailing in that to the neighboring island of the Cyclops. With 12 companions he entered the cave of Polyphemus (*q.v.*), who devoured 6 of them and kept the rest prisoners. The manner of their escape drew down upon Ulysses the implacable anger of Poseidon (Neptune), who was the father of Polyphemus.

Again all the ships put out to sea, but all save one were sunk by the barbarous tribe of Læstrygonians. In that one Ulysses arrived at the island of Æaca, inhabited by Circe (*q.v.*). By her advice he visited Hades and consulted the shade of Tiresias as to his future. Tiresias prophesied that he should win home without further disaster if he restrained his men from injuring the cattle of Helios grazing on Thrinacia. Unfortunately, when he reached that island, after avoiding the seductions of the Sirens and escaping the perils of Scylla and Charybdis, his companions killed some of the sacred cattle. Helios in his wrath drowned them all in a shipwreck. Ulysses himself, escaping through the timely assistance of the nymph Leucothea, found his way to the island of Ogygia, inhabited by Calypso. For eight years he dallied with her, then left the island on a raft, to be again shipwrecked on another island, where he was discovered by Nausicaa, daughter of Alcinous, king of the Phæaceans. Here in Books iv and v of the *Odyssey* he is made to relate his adventures up to date.

Finally after twenty years of wandering he reached his native land of Ithaca. Learning that Penelope was still faithful, but that she was beleaguered by suitors for her hand, he assumed, with Athena's help, the disguise of a beggar. Making himself known to his son Telemachus the two devised a plan of action. Penelope, it appeared, after long persuasion had at last promised her hand to that one among the suitors who shot most successfully with a bow Ulysses had left behind him on leaving for Troy. Ulysses, still in disguise, appeared at the contest. All the suitors failed in their attempt to draw the bow. Thereupon the hero himself took it up, sped an arrow through 12 rings, shot another bolt at the most insolent of the suitors, and then, announcing himself as the long lost chief, slew one after another of his rivals.

Penelope welcomed him with joyous tears. So also did his father Laertes. But the relatives of the slain suitors would have arisen against him, had not Athena, in the form of Mentor, brought about a reconciliation between the people and their king.

The manner of Ulysses' death is only hinted at in the *Odyssey* (xi, 134). Tiresias in the underworld foretold to him that he was to die in extreme

old age in the midst of a happy people, and that the manner of his death was to come from the sea. The post-Homeric legends of Greece explain that he was killed by a spear tipped with a poisoned fish-bone. (See also TELEGONUS.) In the early Middle Ages there were many inventions. The most famous of all of these appears in Dante's *Inferno*, xxvi. There Ulysses himself is made to give an account of his later years.

He told how on his return to Ithaca after long wanderings a restless longing came upon him to start on fresh adventures. Though he greatly loved his wife Penelope, who had watched and waited for him during his twenty years of absence, and found solace in her company and that of his father and his son, he bade farewell to all and sailed away in a small boat with his old-time companions. Often were they discouraged, but Ulysses never lost hope and ever heartened them to fresh effort, telling them that sooner or later they must reach the mysterious land where the sun sets. They sailed westward for five months, and at last sighted the shadowy outline of a huge mountain. But at the very moment of victory death overtook them in the shape of a whirlwind sweeping from the shore and the boat sank with all its crew.

From a passage in this speech of Ulysses Tennyson took the hint for his poem *Ulysses*, a purposed contrast to his previous poem, *The Lotos-Eaters*. There we saw the companions of Ulysses yielding to the enchantments of a land that offered a life of perfect rest and ease. Here the desire is all for action. Lord Hallam Tennyson, in his *Life* of his father (i, 196), says that Ulysses was written soon after Arthur Hallam's death, and gave Tennyson's "feeling about the need of going forward, and braving the struggle of life perhaps more simply than anything in *In Memoriam*." Tennyson himself acknowledged that there was something of Dante in it. See ULYSSES in Vol. I of this book. See also TELEGONUS and ODYSSEUS in this volume.

Uncle Sam, a humorous personification of the United States, widely accepted in comic literature and pictorial caricature. It appears to have been an outgrowth of the war of 1812. During the early days of that war a certain Elbert Anderson was appointed a contractor by the government to purchase provisions for the army. The government inspector at Troy, New York, where he dealt very largely, was Samuel Wilson (1770–1854), an eccentric jovial and very popular personage, generally known as Uncle Sam. He personally superintended a large number of workmen employed on this occasion in overhauling the provisions purchased by the contractor. The casks were marked "E. A.—U. S." The first pair of initials stood for Elbert Anderson,—the second for United States. But the latter abbreviation was something of an innovation in those days and puzzled many of the workmen. So by way of a joke one of their fellows who did the marking would explain that the letters stood for Uncle Sam. "The joke took among the workmen and passed currently," says an obituary of Mr. Wilson, published in the Albany *Argus* at the time of his death, "and Uncle Sam himself was occasionally rallied by them on the increasing extent of his possessions. . . . Many of these workmen, being of a character denominated 'food for powder,' were found shortly after following the recruiting drum and pushing towards the frontier lines for the double purpose of meeting the enemy and eating the provisions they had lately labored to put in good order. Their old jokes accompanied them, and before the first campaign ended this identical one appeared in print." Eventually it swept the country, far beyond the fame of Sam Wilson's personality and name.

The starred and striped raiment which it is now the fashion to place upon Uncle Sam, and the bell-

crowned hat that crowns his head are later developments of American humor which were caught up by the cartoonists of the London *Punch*—notably John Tenniel—and thus became a world-wide symbol for the American nation.

Punch, however, called the figure Brother Jonathan, an earlier name for the symbolical American, which arose during the Revolutionary war, as the later sobriquet arose during the war of 1812. It is explained that when General Washington took command of the revolutionary army in Boston he depended very greatly upon the practical sense of Governor Jonathan Trumbull, of Connecticut, for his supplies of ammunition and other stores. "We must consult Brother Jonathan," was his favorite phrase when he found himself in a quandary. Later, when the army was spread over the country, the phrase remained a byword among his men.

Unibos, titular hero of a twelfth century Latin poem, first printed in 1838. A shrewd and thrifty peasant he turns the tables upon his enemies to his own great advantage. They are envious of a treasure he has discovered, he feigns that he received it at a fair in exchange for a bullock. The enemies kill all their cattle and seek to dispose of them at the fair for such exorbitant prices that they are laughed out of town. Unibos claims to have a magic trumpet that will raise the dead. He smears his wife's cheeks with blood and pretends to have killed her. He blows his trumpet and she revives. The others buy his trumpet at a fabulous price, kill their wives and blow their trumpets over the corpses in vain. His enemies tie him in a sack to throw him in the river. They stop at a tavern to drink. A swineherd passes and Unibos persuades him to get into the sack. His enemies are surprised when Unibos returns driving a lot of pigs. He explains that he found them at the bottom of the river, and his enemies all drown themselves.

Hans C. Andersen has used a variant of this story in his *Little Klaus and Big Klaus*.

Unicorn (Lat. *one horn*), a fabulous animal in mediæval and modern heraldry, now represented as a horse with a single straight horn protruding from its forehead. The fable seems to have grown out of travellers' tales concerning the rhinoceros, amplified and expanded by the naturalists. Pliny thus describes an animal which he calls the Monocenus (single-horn): "It has the head of a stag, the feet of an elephant, the tail of the boar, while the rest of its body is like that of the horse; it makes a deep lowing noise and has a single black horn, which projects from the middle of its forehead, two cubits in length. This animal, it is said, cannot be taken alive." It is to the latter peculiarity that Job was thought to allude: "Will the unicorn be willing to serve thee, or abide by the crib? Canst thou bind the unicorn with his band in the furrow? or will he harrow the valleys after thee? (xxxix, 9, 10). But the word "reem" which the King James translators made "unicorn" probably means some form of wild ox. Guillim, whose *Display of Heraldry* appeared in 1610, writes:

"The unicorn hath his name of his one horn on his forehead. There is another beast of a huge strength and greatness, which hath but one horn, but that is growing on his snout, whence he is called Rinocerus, and both are named monocerus or one-horned. It hath been much questioned among naturalists, which it is that is properly called the unicorn: And some hath made doubt whether there be any such beast as this, or no. But the great esteem of his horn (in many places to be seen) may take away that needless scruple. . . His virtue is no less famous than his strength, in that his horn is supposed to be the most powerful antidote against poison: inasmuch as the general conceit is, that the wild beasts of the wilderness use not to drink of the pools, for fear of the

venomous serpents there breeding, before the unicorn hath stirred it with his horn."

Topsell says the unicorn has no joints in its legs, but is nevertheless very swift. "They keep for the most part in the deserts and live solitary in the tops of the mountains. There was nothing more horrible than the voice or braying of it, for the voice is strained above measure. It fighteth both with the mouth and with the heels, with the mouth biting like a lion, and with the heels kicking like a horse."

There was a mediæval belief that the unicorn could detect a maiden by its keen scent and would run to her, laying its head in her lap. Hence it is sometimes an attendant on the Virgin Mary, to betoken her purity. The unicorn was adopted as a supporter to the arms of James IV of Scotland and his successors, but was little known in England until James VI ascended the English throne as James I. Then (1603) it was added to the arms of Great Britain as a companion on the left to the English lion on the right. Spenser, who died before the accession of James I, alludes to the old-time antagonism between lion and unicorn:

Like as the lion, whose imperial poure
A proud rebellious unicorn defies
T' avoid the rash assault and wrathful stoure
Of his fierce foe, him to a tree applies,
And when him running in full course he spies,
He slips aside: the whiles that furious beast
His precious horn, sought of his enemies,
Strikes in the stroke, nor thence can be released,
But to the victor yields a bounteous feast.
Faërie Queene, ii, 5.

See WALSH: *Handy-book of Curious Information.*

Urania (the Heavenly One), in Greek myth, the muse of astronomy and of the celestial forces and the arbitress of fate, second only to Calliope in the company of the Muses. She is represented with a celestial globe, to which she points with a small staff.

Milton at the opening of Book vii of *Paradise Lost* invokes her as the goddess of the loftiest poetry:

Descend from Heaven, Urania, by that name
If rightly thou art called, whose voice divine
Following, above the Olympian hill I soar,
Above the flight of Pegasean wing.
The meaning not the name I call; for thou
Nor of the Muses nine, nor on the top
Of old Olympus dwellst, but, heavenly borne,
Before the hills appeared or fountains flowed
Thou with Eternal Wisdom didst converse,
Wisdom thy sister, and with her didst play
In presence of the Almighty Father, pleased
With thy celestial song . . .
. . . Though fallen on evil days
On evil days though fallen and evil tongues;
In darkness and with dangers compassed round
And solitude; yet not alone while thou
Visit'st my slumbers nightly, or when Morn
Purples the east; still govern thou my song
Urania, and fit audience find though few.

See Tennyson in *In Memoriam*, xxxvii.

Shelley in *Adonais*, ii–iv, invokes her as the mighty mother of the dead poet (Keats) whom he moans. Evidently he would symbolize in her that higher or heavenly power back of the material world, the parent of all, that is most elevated and beautiful. In his *Anima Mundi* she appears as the single absolute energy, the sustaining power, the source of all beauty, goodness and love. She has a kinship with Asia in *Prometheus Unbound*, and with the *Lady of the Garden* in the Sensitive Plant.

Uranus, in Greek myth, the husband of Gæa (Earth) and father of Cronos (Time) and of other Titans, Cyclops and Hecatoncheires. His name means Heaven, whence the Latins translated it into Cœlus, and he represents the generative power of the sky with its sun and rain. Uranus hated his children and confined them in Tartarus as fast as they were born. Consequently he was dethroned by Cronos and unmanned with the sickle that Gæa had given to Cronos. From the drops of his blood that fell upon earth sprang the Giants and the Furies. The shorn member fell into the sea and out of the foam produced around it sprang Aphrodite, hence known as Aphrogeneia or foam-born. This myth is discussed at length by Andrew Lang in *Myth Literature and Religion* (1887).

It may be doubted whether some of Mr. Lang's opponents have arrived at understanding his position. He refers at some length to the myth of Uranus's mutilation by Cronus, comparing it with a New Zealand tale, and commenting upon the numerous and contradictory hypotheses which have been put forth in explanation of it. In a recent notice of Prof. Sayce's Hibbert Lectures, Canon Taylor writes as follows: "Another instance which seems to Mr. Lang clear evidence of primitive Greek savagery —the mutilation of Uranus—receives a satisfactory explanation from a Babylonian cosmological legend which represented Bel, originally a sky-god, as cutting asunder Tiamat, the watery abyss, whose blood fell on the earth as rain, filling the springs and rivers. . . . Thus a revolting story is resolved into a speculation of early cosmical philosophy."—*London Athenæum.* Review of *Myth Ritual and Religion.*

Urdhr, in Norse myth, the most famous of the Norns, hence the two others, Werdandi and Skuld, were known as Urdhr's sisters. This name, in its English corruption, gives us the Weird Sisters of Shakspear's *Macbeth.* Urdhr was the guardian of a fountain at the foot of the ash-tree Yggdrasil. Here the gods assembled daily to administer justice. Its waters are so pure that everything they wash becomes as white as the film within the egg-shell.

Shakspear took the term he gives his witches from Holinshed's *Chronicles.* After describing three women in strange and wild apparel resembling creatures of the elder world, Holinshed says "afterwards the common opinion was that these women were either the Weird Sisters—that is as you would say the goddesses of destiny, or else some nymphs or fairies."

Uriel (Heb. *God's Light*), one of the seven archangels recognized in Jewish and Christian tradition as standing around the throne of God (see Revelation viii, 2; xv, 2; xv, 1; and Tobit xxii, 15). He is mentioned by name in Esdras ii, 4, "the angel that was sent unto me, whose name was Uriel, gave me an answer." Being the interpreter of dreams, judgments and prophecies, he is usually represented in art with a roll and a book. According to an early Christian tradition it was Uriel, and not Christ in person, who accompanied the two disciples to Emmaus. Longfellow introduces him, with the other seven, in the miracle play performed in *The Golden Legend,* iii, where he thus describes himself:

I am the Minister of Mars,
The strongest star among the stars!
My songs of power prelude
The march and battle of man's life,
And for the suffering and the strife
I give him Fortitude!

Ursula of Cologne, St., heroine of one of the wildest flights of pious imagination ever essayed by man. She is said to have been a princess of Sicily whom Prince Conon of Little Britain sought in marriage. She had vowed herself to chastity, and to gain time started on a pilgrimage to Rome attended by 1100 Virgins and by an amazing company of distinguished people, among them Canute, King Pepin and Nathalia, daughter of King Arthur. On her return she was driven by adverse winds to Cologne, where she and her attendant maidens were murdered by the Huns and Picts (Oct. 21, 237). The relics are still shown in Cologne. Even in early days there were those who objected that all the bones were not of young women and girls. St. Ursula herself condescended to answer them.

The answer of the comparative mythologist to-day would be that Ursula is the Swabian Ursul or Horsel (the moon) and that the maidens in her company are to be explained as the stars.

Another answer makes the miraculous number a misreading of the Freisingen Codex where the calendar runs. "SS. XI. M. VIRGINUM," which is "Eleven holy martyr virgins." This calendar emphasizes the number by giving their names as Ursula, Sencia, Gregoria, Pinnosa, Martha, Saula, Brittola, Saturnina, Rabacia, Saturia, Palladia.

The M., however, instead of Martyres was read as meaning in Roman numerals One Thousand. Hence XI. M would be 11,000.

A third explanation is thus summed up by Max Muller:

"This extravagant number of martyred virgins, which is not specified in the earlier legends, is said (Maury, *Légendes Pieuses*, p. 214) to have arisen from the name of one of the companions of Ursula being *Undecimella*,—an explanation very plausible, though I must confess that I have not been able to find any authority for the name *Undecimella*."

Bright Ursula who undertook to guide
The eleven thousand maids to Little Britain sent
By seas and bloody men devoured as they went:
Of which we find these four have been for saints preferred
And with their leader still do live encanlandered;
St. Agnes, Cordula, Odillia, Florence, which
With wondrous sumptious shrines those ages did enrich
At Cullen.
DRAYTON: *Polyolbion*, xxiv (1602).

Urvasi, a Hindoo nymph, heroine of Kalidasa's Sanskrit drama, *Vikramormasi*.

Urvasi is allowed to live with Puruvavas so long as she catches no glimpse of his undraped form. Her kinsmen, the Gandharvas or cloud-demons, displeased by her prolonged absences from heaven, plan to get her away from her mortal companion. They steal a pet lamb that had been tied at the foot of her couch. She complained to her husband of the theft. He angrily leaped from his bed, sword in hand, to seek the robber. The Gandharvas sent a flash of lightning. Urvasi, seeing her husband naked, instantly vanishes.

The different versions of this legend, which have been elaborately analyzed by comparative mythologists, leave no doubt that Urvasi is one of the dawn-nymphs or bright fleecy clouds of early morning, which vanish as the splendor of the sun is unveiled.—JOHN FISKE: *Myths and Myth Makers*, p. 96.

Uther, in British myth, the reputed father of King Arthur, is an imaginary King of Britain. He seems to have been invented by Geoffrey of Monmouth (died 1154) in his fanciful *Chronichon sive Historia Britonum*, but passed into the cycle of Arthurian romances and is accepted as a historical character by Milton in his over-credulous *History of Britain to the Conquest* (1670). See D. W. Nash's preface to reprint of *Merlin or the Early History of King Arthur*. Noticed in *Saturday Review*, June 23, 1866.

Utopia, the name given by Sir Thomas More to an imaginary island in which he lays the scene of his philosophical romance *De Optimo Reipublicæ Statu, deque Nova Insula Utopia* (1516). The name involves a pun: as a sort of a portmanteau word telescoping together the two words Eutopia (a good place) and Outopia (no place). The latter of the two meanings has been imitated by Walter Scott in his Kennaquhair and by Carlyle in Weissnichto, meaning in each case I don't know where. A closer parallel is Samuel Butler's Erewhon, which is simply an anagram of Nowhere.

The central idea of the romance is imitated from Plato's *Republic* where the Greek philosopher described an imaginary republic that realized his own dreams of ideal perfection, and implied a contrast with and a satire upon the vulgar reality wherein he lived and moved. Sir Thomas fables that his island was discovered by a companion of Amerigo Vespucci. It is a pure republic, the government is representative, the social relations communistic. No man is allowed to be idle, but the hours of labor are made as brief as is consistent with the general welfare. Like Plato, Sir Thomas indirectly condemns the abuses rampant in the England of his day, the decay of husbandry, the high cost of living, the greed and prodigality of the rich who controlled the markets through monopolies, the arrogance of kings and nobles, the death penalty for trivial offences, the general licentiousness, profligacy and selfishness. A notable point to be made in an age of bigotry, intolerance and persecution is that the ideal republic has established absolute freedom of conscience and of worship—a principle to which the author sacrificed his life.

V

Valentine, a joint hero, with Orson, of a mediæval romance, *Valentine and Orson*, first printed at Lyons in 1489. The Emperor of Greece, moved by a false accusation, drives his wife out to perish. She gives birth to twin sons in a forest. Orson was adopted and suckled by a bear, whence his name. Valentine was brought up by his uncle Pepin, father of Charlemagne. Their relationship is revealed by a brazen head and they plunge into a series of fabulous adventures.

Valentine, St., according to Alvan Butler, in his *Lives of the Saints*, was a holy priest in Rome, who, with St. Marius and his family, assisted the martyrs in the persecution under Claudius II. He was apprehended, and sent by the Emperor to the Prefect of Rome, who, on finding all his promises to make him renounce his faith ineffectual, commanded him to be beaten with clubs, and afterward to be beheaded, a sentence executed on the 14th February, about the year 270. Pope Julius I is said to have built a church near Ponte Mole to his memory, which for a long time gave name to the gate now called Porta del Popolo, formerly Porta Valentini. The greatest part of his relics are now in the church of St. Praxedes.

There is another St. Valentine, who is mentioned in other martyrologies as having been bishop of Terni and who was martyred on the same day as his humbler namesake. It is obvious, however, that neither priest nor bishop was responsible for the amatory customs which have centred around the day of their common martyrdom. These grew up in a very curious way. In pagan Rome, about the middle of February in every year, a public festival called the Lupercalia was celebrated in honor of the Lycean Pan. One of the numerous ceremonies on this occasion was to put the names of young women in a box, whence they were drawn by young men as chance directed. So long as the belief in auguries still retained its hold over learned and simple alike, the girl whose name was thus drawn by lot was considered very likely to become the future wife of the drawer. But as a good deal of licentious and even barbarous conduct was often the result of this ceremony, the fathers of the early church used every means possible to eradicate these vestiges of pagan superstition. The names of saints were substituted upon the billets, girls and boys alike drew them, and that saint which each drew was to be his or her tutelary guardian during the ensuing twelve months. The Lupercalia being held, as aforesaid, about the middle of February it very naturally resulted that St. Valentine's day, February 14, should be the day selected for the reformed ceremony. The good fathers builded better than they knew. Although even to the present time St. Valentine's day is peculiarly devoted to love affairs, its celebration is no longer associated with the pagan aspect which distressed the early Christians.

In the early part of the eighteenth century it was the custom for young folks in England and Scotland to celebrate a little festival on the eve of St. Valentine's day. "An equal number of maids and bachelors," says Misson, a French traveller of veracity and discernment, "get together; each writes their true or some feigned name upon separate billets, which they roll up and draw by way of lots, the maids taking the men's billets, and the men the maids'; so that each of the men lights upon a girl that he calls his *valentine*, and each of the girls upon a young man whom she calls hers. By this means each has two valentines; but the man sticks faster to the valentine that has fallen to him than to the valentine to whom he has fallen. Fortune having thus divided the

company into so many couples, the valentines give balls and treats to their mistresses, wear their billets several days upon their bosoms or sleeves; and this little sport often ends in love."

One of the most popular old superstitions in connection with this day was that the first unmarried man a girl met on St. Valentine's morning was decreed by fate to be her future husband. A bachelor had the privilege of kissing the first girl he met.

This custom is glanced at by Shakspear in the song he puts into the mouth of Ophelia:

> Tomorrow is Saint Valentine's day
> All in the morning betime,
> And I a maid at your window
> To be your Valentine.
> *Hamlet*, iv, v, 47.

This superstition had evidently survived to the time of Gay, for he thus alludes to it in his *Pastorals:*

> Last Valentine, the day when birds of kind,
> Their paramours with mutual chirping find,
> I early rose, just at the break of day
> Before the sun had chased the stars away;
> Afield I went, amid the morning dew,
> To milk my kine (for so should housewives do).
> Thee first I spied, and the first swain we see,
> In spite of Fortune, shall our true love be.

The custom of giving presents on this day developed into a monstrous abuse in the seventeenth and eighteenth centuries. We find Samuel Pepys continually complaining of it in his diary. Thus under date of February 16, 1667, we read:

> February 16. I find that Mrs. Pierce's little girl is my valentine, she having drawn me: which I was not sorry for, it easing me of something more that I must have given to others. But here I do first observe the fashion of drawing mottoes as well as names, so that Pierce, who drew my wife, did draw also a motto, and this girl drew another for me. What mine was, I forget; but my wife's was, "Most courteous, and most fair," which, as it might be used, or an anagram upon each name, might be very pretty.

Pepys tells us also that the Duke of York, being on one occasion the valentine of the celebrated Miss Stuart, afterwards Duchess of Richmond, "did give her a jewel of about 800*l.*; and my Lord Mandeville, her valentine this year, a ring of about 300*l.*"

When Duchess of Richmond the same lady received rings valued at fifty-five thousand dollars on one occasion, and Nell Gwynne is said to have received as a valentine from Charles II a necklace that cost fifteen thousand dollars.

The sending of card valentines found most favor in England, for the reason, perhaps, that while the British swain is quite as susceptible to feminine charms as swains of other nations, he does not possess similar grace of speech, nor is he equally bold in his declarations of affection. He therefore adopted the custom of sending tender verses and expressive pictures about 1780, and the custom was much in vogue between that date and 1830.

Orlando, in *As You Like It*, has been cited as a capital specimen of the inditer of valentines of the more bashful order—not that he wrote bashfully; for he was ready to make an avowal at the first opportunity. His valentines—for so it is fair to call them, although the chances are against their having been written in the canonical month of February—were odes and elegies hung on the branches of the bramble and the hawthorn, which bore a gentle burden in the praises of Rosalind, "the fair, the chaste, and unexpressive she." He had no hope that they would catch the eye of his mistress; his sufficient consolation was that every breeze of heaven would waft abroad the sweet odor of her name. Nature, in her lower forms of shrub and bird and beast, was the only confidante upon whom he could reckon. Chance, it is true, favored him beyond his expectation; but that is a circumstance which does not affect the spirit of his address to one who was a name rather than a person. It was a relief, the best under the circumstances, and one of which he took advantage, to speak his mind about her. His operations had respect chiefly or exclusively to his

own feelings; and he entertained no hopes of any practical result beyond himself, and the disburdening of those sentiments which demanded some form of utterance external to the prison of his heart.

It is worthy of note, however, that Shakspear borrowed this episode from the similar feats of another Orlando, hero of Ariosto's *Orlando Furioso*, who in another Forest of Arden hung up poems in honor of the Angelica who had driven him love-mad.

Valhalla, in Norse myth, the abode of Odin in Asgard. Originally the realm of the dead, in the Viking age it came to be regarded as a great hall where warriors who had fallen in battle renewed their martial life and feasted with the gods. Every day they ride forth to combat with one another in Odin's field, returning at night to feast on boar and mead. When fresh arrivals are expected from some earthly battlefield, Odin sends to meet them at Asgard's gate with goblets of mead.

Valkyries or **Valkyriur** (choosers of the slain), *Die Walkure* of Wagner's opera, were in Norse mythology the attendant maidens of Odin, Amazons and prophetesses, who had the power of converting themselves into swans and in this form hovered over battle-fields and selected from among the slain those whom they wished to consort with in Valhalla. In some of their features they recall the Mohammedan houris, in other respects they are akin to the Hindoo apsaras or grandharvas, and the nymphs and nereids of classical mythology. Comparative mythologists are disposed to class all these beings together as personifications of the clouds. See SWAN-MAIDENS.

And the Valkyries on their steeds went forth
Toward earth and fights of men; and at their side
Skulda, the youngest of the Nornies, rode;
And over Bifrost, where is Heimdall's watch,
Past Midgard Fortress, down to Earth they came;
There through some battle-field, where men fall fast,
Their horses fetlock-deep in blood, they ride,
And pick the bravest warriors out for death,
Whom they bring back with them at night to heaven,
To glad the gods, and feast in Odin's hall.
MATTHEW ARNOLD: *Balder Dead.*

Valunder, the Vulcan of Scandinavian myth. On his arm he wore a golden ring engraved with portraits of Norse deities. Tegner tells how this arm-ring was stolen by Sotê and recovered by Thorsten, from whom it passed by hereditary descent to Frithjof, together with the sword Angurvadel, and the automatic ship Ellida.

Farewell, and take in memory of our love
My arm-ring here, Valunder's beauteous work
With heavenly wonders graven on the gold.
TEGNER: *Frithjof's Saga*, iii.

Vamana (the Dwarf), the fifth avatar of Vishnu, second person of the Hindu Triad. In order to wrest from the demon Bali his tyrannic dominion over the three worlds, earth, air and sky, Vishnu infused a part of his essence into Vamana. The dwarf appeared before the demon and in return for services rendered asked that he be allowed as much land as he could cover with three strides. Bali, unsuspicious, consents. In three strides Vamana covered earth, air and sky. Bali now recognized that he was in the presence of Vishnu, and tremblingly surrendered his usurped dominions to the gods.

Vampire (from the Servian *wampyr*), in modern Greek and Slavonic myth, a reanimated corpse which leaves the grave at night to suck the blood of living people. Usually the vampire had been, in life, a magician or a witch, or had committed suicide, or been cursed by its parents or excommunicated by the church. But anybody may become a vampire if a cat leaps over his body or a bird flies over it. The superstition is alluded to in Byron's poem *The Giaour:*

But first, on earth as Vampire sent,
Thy corse shall from its tomb be rent,
Then ghastly haunt thy native place,
And suck the blood of all thy race;
There from thy daughter, sister, wife,

At midnight drain the stream of life;
Yet loathe the banquet which perforce
Must feed thy livid living corse.
* * * *
Wet with thine own best blood shall drip
Thy gnashing tooth and haggard lip;
Then stalking to thy sullen grave,
Go—and with Ghouls and Afrits rave;
Till these in horror shrink away
From Spectre more accursed than they!

The marks by which a vampire corpse can be recognized are the apparent nonputrefaction of the body and effusion of blood from the lips. A suspected vampire is exhumed, and if the marks are perceived or imagined to be present, a stake is driven through the heart, and the body is burned. These precautions "lay" the vampire, and the community may sleep in peace.

The best evidence that death has been caused by a vampire is the mark of a bite on the nape of the neck, though sudden death of any kind is regarded as its work. The fear of sudden death is very great among the Slavs, for the reason that he who has been killed by a vampire, himself becomes one. Allatius holds that the vampire is not the soul of the deceased, but an evil spirit which enters his corpse.

The corpse is entered by a demon, which is the source of ruin to unhappy men. For frequently, emerging from the tomb in the form of that body, and roaming about the city and other inhabited places, especially by night, it betakes itself to any house it fancies, and, after knocking at the door, addresses one of its inmates in a loud tone. If the person answers he is done for. If he does not answer he is safe. In consequence of this the people of the island of Chios never reply the first time, if any one calls them by night. —Correspondence *New York Nation*.

In the first quarter of the nineteenth century vampire literature had a temporary vogue in England. The *Vampire or the Bride of the Isles*, a drama, and *The Vampire*, a melodrama in two acts, were presented with great success. A story of the same title purporting to be by Lord Byron attracted some notice. But Byron repudiated it. In a letter to *Galignani*, he wrote: "If the book is clever it would be base to deprive the real writer, whoever he may be, of his honors; if stupid, I desire the responsibility of nobody's dulness but my own." The authorship was subsequently claimed by Dr. John W. Polidori, friend and physician of the Byron-Shelley clique, who stated that he had based it upon a story told in conversation by Byron.

In natural history the name vampire has been transferred to a species of blood-sucking bats inhabiting South America.

Vanderdecken, a mythical character whom Wagner has taken as the hero of his opera *The Flying Dutchman*. A sort of Wandering Jew of the Sea he has certain affiliations with the elder myth. He is captain of the spectral ship *The Flying Dutchman*. At the time when his doom befell him he was bound home from the Indies. Long continued headwinds interfered with his rounding the Cape of Good Hope, but he refused to put back, swearing a terrible oath that he would proceed if it took him until Judgment Day. He was taken at his word and doomed to beat against head winds until the crack of doom. Himself, his crew, and his ships were reduced to shadows; he and they are only dimly discerned by sailors in storms off the Cape. The ship is recognized by the fact that she bears a press of sail when other crafts are reduced to haul in every stitch of canvas. Vanderdecken cannot heave to or lower a boat, but he sometimes hails a vessel through his trumpet. The transfer of the myth to literature dates no further back than a story by Dr. John Leyden in *Scenes of Infancy*, first published in *Blackwood's Magazine*, 1821. Leyden imputes the doom to the fact that the ship was the first to engage in the slave trade. Sir Walter Scott favors the tradition that "she was originally a vessel loaded with great wealth, on board of which some horrid act of murder and piracy had been committed; that the plague broke out among the wicked crew, who had perpetrated the crime, and that they sailed in vain from port to port,

offering, as the price of shelter, the whole of their ill-gotten wealth; that they were excluded from every harbor, for fear of the contagion which was devouring them; and that, as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." Marryat's novel *The Phantom Ship*, founded on this legend, accepts Scott's explanation. Wagner affords Vanderdecken a chance to escape his doom through the love of a mortal maiden and he finds his salvation in Thekla. A dramatic version of the story written for Henry Irving by W. G. Wills changes the maiden's name from Thekla to Senta but otherwise follows Wagner very closely.

Wagner avowedly found the hint for his opera in Heine's prose version of the legend in *The Salon*. Heine, in turn, was indebted to a Dutch drama *The Phantom Vessel* (1842).

Varuna, in early Hindoo myth, one of the greatest of the gods of the Rig Veda; the lord of peace as Indra was the war lord, and the ruler of the night as Mithra was the ruler of the day. Etymologically his name is cognate with that of the Greek Uranus, who shared some of his characteristics. He set sun, moon and stars in their courses, he governed the seasons of the year, he listened to the appeals of repentant sinners. Though sin was hateful to him, mercy was a delight. His messengers noted down the wrongdoings of men, he cast sickness and death upon the wrongdoer and extended relief to the wronged. In post-Vedic myth Varuna degenerated into a mere god of the waters, a Hindoo Neptune.

Vasantasena, heroine of a Hindoo drama which Goethe has summarized in a poem called *The God and the Bayadere*. A ballet *Le Dieu et la Bayadere* (1830) was highly popular in Paris and was repeated in many other European cities. Yet Heine in his *Romantic School* ventured to assert:

> The works of art which are perfectly moral in one country are regarded as the contrary in another, where another religion has passed into manners and customs. Thus, for example, our plastic arts excite the horror of a pious Mahometan, while, on the other hand, many things which are extremely innocent in an Eastern harem are disgusting to a Christian. In India, where the profession of a bayadere is not offensive to morals, the drama of Vasantasena, whose heroine is a venal prostitute, is not regarded as immoral, but should one dare to give it in the Théâtre Française, all the parterre would scream out "Immorality!" the same parterre which sees daily with delight dramas of intrigue, in which the heroines are young widows, who end by gaily marrying, instead of burning themselves with their deceased husbands, as Indian morals require.

Vashti, in the Book of Esther i, 10–19, the wife of King Ahasuerus. When the heart of the king was merry with wine he commanded his chamberlains to bring Vashti into the banqueting hall to make public display of her beauty. She refused, and the king divorced her. The story is multitudinously imitated in mediæval legend, and may be found also in classic myth, as in the stories of Gyges and Phryne.

> Oh Vashti, noble Vashti! Summoned out
> She kept her slate and left the drunken king
> To brawl at Shushan underneath the palms.
> TENNYSON: *The Princess*, iii (1830).

Venus, in Roman myth, was originally a minor deity personifying beauty and growth in nature. Later her individuality was completely merged in that of the Greek Aphrodite and as the goddess of human love she acquired an enormous vogue. The worship of Venus in her new form was encouraged by Julius Cæsar, who traced his descent from Æneas, fabled to be a son of Aphrodite. In her honor he erected (B.C. 46) a great temple in the Forum dedicated to Venus Genetrix as the mother of the Roman people. In modern usage the name Venus has almost eclipsed that of Aphrodite even in our rendition of Greek myths.

In mediæval legends the statues of Venus had a peculiar and dangerous fascination for bridegrooms. Matthew of Westminster and other chroniclers repeat a story told earlier in the *Gesta Romanorum*, modernized in Merimee's *Venus of Ille* and cari-

catured in Anstey's *The Tinted Venus*, of a newly married youth who placed his wedding ring on a statue of Venus and finds to his dismay not merely that he cannot dislodge it from her stony finger, but that the goddess herself claims to stand to him in the relation of Aphrodite to Adonis. Later the story was transferred in a spiritualized sense to the Virgin Mary. The knight whose ring her image refuses to surrender accepts the sign that he is betrothed to the Mother of God, and dedicates himself to her by taking the monastic vows. On the other hand, heathen statues or apparitions were always dangerous to mortal men.

Heine retells the Teutonic legend of a knight who comes upon a statue of Venus and falls in love with it. One day a strange servant invites him to enter a strange villa. He there encounters the living image of the statue he adores. Presently he is seated beside her at a banquet. There is no salt; he asks for some; the servant shudders as he presents it. Then come caresses and burning kisses, he falls asleep upon the bosom of the goddess. She assumes many shapes, a wrinkled crone, a huge bat, a monster whose head he cuts off. He awakes in his own villa, to find the statue fallen from its pedestal, with its head severed from the body. The most famous myth of this order was that of the Venusberg.

Baring-Gould cites from Cæserius Heisterbachensis the tale of a necromancer who warns certain youths he has placed in a magic circle to guard against the allurements of the beings whom he will evoke by his incantations. Despite the warning one of the youths surrenders himself into the power of a witch damsel by touching a ring of gold that she holds out to him.

Venusberg (Ger. *Mountain of Venus*), also known as the *Horselberg* or Mountain of Ursula, one of the Thuringian mountains, situated between Eisenach and Gotha. Within its caverns, still known as the Horselloch, Venus, according to mediæval legend, held her heathen court with all the ancient splendor and power of sensual allurement. None who entered those precincts ever returned to the light of day, save only Tannhäuser (*q.v.*). William Morris in *The Earthly Paradise* (1870) puts the mediæval legend in a modern setting in a versified tale *The Hill of Venus*.

Veronica, St. (a corrupted form of Berenice), in the original mediæval legend, was a woman afflicted with an issue of blood (see Matthew ix, 20–22) who was cured by a portrait of Christ, painted either for her or by her, or else impressed by the Messiah himself upon a piece of cloth. In its final form, which sprang up in Central Europe during the fourteenth century and had quite superseded the older version by 1500, Veronica gave to Jesus on His way to Calvary a napkin to wipe His bleeding and perspiring brow. She received it back impressed with His features. It is further asserted that the napkin was brought to Rome by Pope John VII, and it is certain that Celestine III prepared a reliquary for it. But it is not certain that the name of Veronica was attached to the myth before the twelfth century, and the connection is suspected to be a freak of popular etymology, deriving Veronica from *Vera εικων*, "a true image." Albert Durer has a famous picture representing the napkin of Veronica and the Saviour with a crown of thorns. See also Abgar.

Dante in *Paradiso* xxxi, 104, mentions the veil in connection with the jubilee of 1300, during which it was exhibited on every Friday and feast-day.

Vertumnus, in Roman myth, god of the seasons and husband of Pomona. Long had he sought to gain access to that reluctant divinity, seeking her under various forms, until at last he won her in the guise of an old woman. The pretended hag told the blooming beauty story after story of women who to their own undoing had despised the power of

love, then finding her heart was touched, he suddenly transformed himself into a handsome youth and persuaded her into marriage.

Vesta, in Roman myth, the goddess of the hearth, identified with the Greek Hestia. The hearth was the central part of an ancient Roman house. Around it all the inmates assembled for their daily meals. In a sense every dwelling house was a temple of Vesta, but the public sanctuary, standing in the Forum, united all the citizens into one large family. The goddess was not represented by any statue; the eternal fire burning on her altar was her living symbol. This fire was fabled to have been brought by Æneas from Troy together with images of the Penates.

The mysteries of Vesta were celebrated by maidens known as Vestal Virgins who tended the sacred fire and were bound by oath to lives of chastity and purity.

The number of the Vestal Virgins at first was four, but it was increased to six during the reigns of the later Roman Kings. Applicants for the position were girls not less than six nor more than ten years of age and must be free from personal blemish. When accepted the virgin immediately left the paternal roof and passed under the authority of the chief priest of Vesta. The total term of service exacted was thirty years, ten of which were passed in learning her duties, ten in performing them and ten in teaching them to others. At the end of thirty years the six Vestals could return to the world and marry, if they so elected, but they seldom availed themselves of the opportunity. If found guilty during their priesthood of unchastity they were beaten with rods and buried alive in the Campus Sceleratus (Rogues' Field) near the Colline gate. The seducer was scourged to death.

In Greece, as in Rome afterwards, the vestal virgins guard the central sacredness of the state. Hence the fearful penalty on their misdeeds, and the vast powers they hold. So incarnated in them is the power of the hearth that they bear it with them, and if they meet a criminal, he must be set free. I know no symbol of the power of a sublime womanhood like that,—the assumption that vice cannot live in its presence, but is transformed to virtue. Could any woman once be lifted to a realizing sense of power like that, she might willingly accept the accompanying penalty of transgression. She never would transgress.—T. W. Higginson: *The Greek Goddesses.*

According to the Rosicrusians, Vesta was the wife of Noah, and the mother of Zoroaster. (q.v.) by the salamander Oromasis.

Vice (*Kakia*) was personified by the Greeks as a voluptuous maiden, scantily clad, shifty of eye, flushed of face, and suggestive in mien and manner. Virtue (*Arete*), on the other hand, was decorous in deportment and clad in a seemly robe of pure white. Both accosted Hercules at the parting of the ways. Vice tempted him with offers of immediate pleasure and ease, Virtue bade him toil manfully for a future and perhaps distant reward. He chose the path pointed out by Virtue. Leonardo da Vinci put the legend into a modern pictorial setting by representing a contemporary youth hesitating between Virtue and Vice and leaves the issue to the imagination. Reynolds adopted the situation without any moral implication in his picture of Garrick distracted between the rival claims of Tragedy and Comedy.

Vice (*Le Vice*) played a subordinate part in the French Moralities of the early Middle Ages. He was unknown to the English Miracle Plays. But in the transitional period of the English Moral Interludes, the Vice emerged as an independent national product, capering about the stage, a tricksy embodiment of the baser appetites and appealing rather to the sense of humor than to the conscience of the audience. Like the Harlequin of later days he wore a vizor and carried a lathe sword, with which he freely belabored the Devil, of whom he was a frequent companion. When the play was over nothing remained for him but to dance down to Hell or to be transported thither on the Devil's back. His last appearance in any purely literary drama

was in Ben Jonson's *The Devil is an Ass*, but he is there sneered at as an anachronism by Satan himself. Through a gradual toning down of his physical exuberance and moral irresponsibility he had evolved into the Fool or Clown of Elizabethan drama. Thus there is peculiar fitness in the song which Shakspear puts into the mouth of Clown in *Twelfth Night:*

I am gone, sir,
And anon, sir,
I'll be with you again
In a trice
Like to the old Vice,
Your need to sustain,
Who with dagger or lath
In his rage and his wrath
Cries "Ah, ha!" to the Devil.

Vila, in Servian folklore, a female spirit, beautiful but terrible, who usually employs her vast powers malevolently or at least capriciously. She haunts the mountains, caves and forests, and utters her mandates and denunciations from their recesses.

Vineta, a phantom city said to lie at the bottom of the North Sea, off the coast of Holstein. Like the French city of Ys or Is it was submerged in some great cataclysm,—its wickedness having drawn upon it the vengeance of Heaven. Fishermen on clear days when the sea is smooth frequently report that looking down into the waters they have caught sight of the peaked roofs of a mediæval city, while the tolling of bells from the church towers has surged faintly up to them. Nay, Heine poetically fables that he himself had caught sight of the same vision from the deck of his ship:

Deep in the ocean's abysses,
At first like a glimmering mist,
Then, bit by bit, with hues more decided,
Domes of churches and towers appeared,
And, at last, clear as sunlight, a city
Antiquarian, Netherlandish,
And swarming with life.
Reverent men, in garments of black,
With snowy frills and chains of honor,
And lengthy swords and lengthy faces,
Over the crowded market are pacing
Toward the high-staired council-chamber
Where great stone statues of Kaisers
Keep guard with sceptre and sword:—
Hard by, in front of the long row of houses,
With mirror-like glistening windows
Stand the lindens all trimmed into pyramids,
And silken rustling maidens are wandering,
A golden band around their slender bodies,
Their blooming faces neatly surrounded
By head-dresses velvet and black,
From whence their abundant locks are escaping.
Gay young fellows, in Spanish costume,
Proudly are passing and nodding.
Aged women
In garments all brown and strange looking,
Psalm-book and rosary in hand,
Hasten with tripping step
Toward the cathedral church,
Impelled by the sound of the bells
And the rushing notes of the organ.

REISEBILDER, III: *The North Sea, The Ocean Spectre.*

William Muller's poem *The Sunken City* refers to the same legend. The opening stanzas are thus translated by James Clarence Mangan:

Hark the faint bells of the Sunken City
Peal once more their wonted evening chime;
From the deep abysses floats a ditty
Wild and wondrous, of the ancient time.

Temples, towers, and domes of many stories
There lie buried in an ocean grave,
Undescried save when their golden glories
Gleam at sunset through the lighted wave.

And the mariner who had seen them glisten,
In whose ears those magic bells do sound,
Night by night bides there to watch and listen
Though death lurks behind each dark rock round.

Irish folklore is also full of sunken cities. The legends all agree in one particular with the Breton story of Ys, that these cities when they were on the mainland depended for their safety upon a sacred well situated just outside their walls. This well was never to be left open after sunset. But court and city were so given up to impious revelry that one evening no one remembered to close the well at sunset. Forthwith the waters engulfed the town and drowned all its inhabitants. Thomas Moore has bestowed celebrity upon the sunken city of Lough (Lake) Neah, which he has made the subject of a poem beginning:

On Lough Neah's banks as the fisherman strays,
When the clear calm eve's declining,
He sees the Round Towers of other days
In the waters beneath him shining.

In Washington Irving's *Wolfert's Roost* is an account of a convent near

Toledo, which at the time of the Moorish conquest was miraculously engulfed by the earth to protect it and its band of nuns from sacrilege. The bells, organ, and choir could be occasionally heard during forty years, at which time the last of the sisters must have died, for no sound was heard afterwards. The spire of the convent projecting out of the ground is still shown.

Virbius, in Latin myth, an avatar of Hippolytus, raised to life again by Æsculapius and worshipped together with Diana as presiding genius of the wood and the chase. Virgil mentions him as one of the allies of Turnus against Æneas, and suggests that he was a reincarnation of Hippolytus.

For there's a tale that when by his step-
mother's wiles he was murdered,
When by his blood he had paid the full debt
of his father's resentment,
When he was crushed by his frightened
steeds, yet again on the lofty
Stars had Hippolytus looked, and again
breathed the free air of heaven,
Raised from the grave by Pæonian herbs
and the love of Diana;
Then had omnipotent Jove, incensed that
from Hades deep shadows
One of the dead should rise to the light of
life, by his thunder
Hurled to the depth of the Stygian wave that
son of Apollo
Who had presumed to invent such drugs and
such methods of healing.
Trivia's love, none the less, hid Hippolytus
deep in her secret
Haunts, and gave him in charge to Egeria,
nymph of the forest,
Where in her lonely Italian groves he might
live without honor
Till he should come newly named as Virbius,
mighty in battle;
Thus, too, it is that from Trivia's fane and
her consecrate woodlands
Horny-hoofed steeds are debarred, since,
frightened by horses of Neptune,
Horses had hurled both rider and car on the
sands of the sea-shore.
Yet, on the level plain, the son, no less daring
in spirit
Drives his horses to war, and urges his
chariot onward.
Æneid, vii, 765. H. H. Ballard, trans.

Virgil or **Vergil,** the name by which English literature recognizes the greatest of the Roman poets, Publius Vergilius Maro, born at Mantua 70 B.C., died at Brundusium 19 B.C. During the Middle Ages he was popularly credited with supernatural powers. When once the fourth eclogue had been wrested into a prophecy of the birth of Christ it was a natural sequence that the prophet should develop into a magician. Prof. Domenico Comparetti (*Virgil in the Middle Ages*, translated by Benecke 1895) has collected the legends and traditions that show how he was associated with bronze flies, floating castles, magic mirrors and other paraphernalia of the thaumaturgist. Dante reverenced Virgil as "Virtu Somma," the sum of all virtues. His choice of him as his guide through the *Inferno* has a psychological reason as true as the choice of Beatrice for guide through the heavenly regions of the *Paradiso*. The glorified spirit of the latter would have been out of place in the circles of torment and penance which the pagan, shut out from the Christian Paradise, but not in the company of the lost, might safely and easily tread. It is human wisdom leading to the feet of Divine Love. Again, the poet who made Latin classical would naturally befriend the father of the Italian tongue. He who had watched Æneas over the Styx and through the Elysian Fields might assist the later pilgrim. The favorite of Augustus and the prophet of the Roman emperor could best understand and answer the thoughts of the Ghibelline. And the Florentine recognized no sharp line of demarcation between ancient and modern history.

Dante paints Virgil as a heathen, whose eyes have been opened by death, so that he reflects sadly on his own condition and that of Aristotle, Plato and others who have lost eternal bliss because they did not know that which without revelation they could not know. Yet mediæval Christianity saw in him an unconscious prophet of Christ. The expectation of a Redeemer as voiced by Josephus, *Jewish Wars* vii, 31, Tacitus v, 13, and Dio Cassius, lxvi, impelled Virgil to write the fourth eclogue, addressed to Pollio. He looked for a Redeemer to come not from the East but from Rome itself,

Many other marvellous things were accomplished by Virgilius during his life; but the story of his death is the most singular and interesting part of the romance. As he advanced in life, Virgilius entertained the design of renovating his youth by force of magic. With this view he constructed a castle without the city, and at the gate of this building he placed twenty-four images, armed with flails, which they incessantly struck, so that no one could approach the entrance unless Virgilius himself arrested their mechanical motion. To this castle the magician secretly repaired, accompanied only by a favorite disciple, whom on their arrival he led into the cellar, and showed him a barrel, and a fair lamp at all seasons burning. He then directed his confidant to slay and hew him into small bits, to cut his head into four, to salt the whole, laying the pieces in a certain position in the barrel, and to place the barrel under the lamp; all which being performed, Virgilius asserted that in nine days he would be revived and made young again. The disciple was sorely perplexed by this strange proposal. At last, however, he obeyed the injunctions of his master, and Virgilius was pickled and barrelled up according to the very unusual process which he had directed. Some days after, the emperor, missing Virgilius at court, inquired concerning him of the confidant, whom he forced, by threats of death, to carry him to the enchanted castle, and to allow his entrance by stopping the motion of the statues which wielded the flails. After a long search the emperor descended to the cellar, where he found the remains of Virgilius in the barrel; and immediately judging that the disciple had murdered his master, he slew him on the spot. And when this was done, a naked child ran three times round the barrel, saying, "Cursed be the time that ye came ever here"; and with these words the embryo of the renovated Virgil vanished. —DUNLAP: *History of Fiction*, i, 6.

Virgin-mothers. Long before the time of Christ parthenogenesis, or reproduction by a virgin, was as familiar to ancient Greek, Egyptian and Oriental legend as it is to modern biology. Guatama Buddha was only one of many Oriental heroes whose mother was a virgin. The Egyptian Horus was conceived by Isis without the direct intervention of a male. Isis has been identified with the Greek Demeter, and Demeter also was a virgin, even when she bore a child, Persephone or Proserpine. In a sense this maiden was the child of Zeus, but in no mortal fashion,—by an ineffable conception, says the *Homeric Hymn* xxix, 7. Grote well names her the Mater Dolorosa of Greece.

The final result of Greek worship was this. In its temples the sexes stood equal, goddess was as sublime as god, priestess the peer of priest; there was every influence to ennoble a woman's ideal of womanhood so long as her worship lasted, and nothing to discourage her from the most consecrated career. In Protestant Christian churches, on the other hand, the representations of Deity are all masculine, the Mediator masculine, the evangelists, the apostles, the Church fathers, all masculine; so are the ministers and the deacons; even the old-time deaconess, sole representative of the ancient priestess, is gone; nothing feminine is left but the worshippers, and they indeed are feminine, three to one.

The Roman Catholic Church, with more wisdom of adaptation, has kept one goddess from the Greek; and the transformed Demeter, with her miraculously born child, which is now become masculine, presides over every altar. Softened and beautified from the elder image, it is still the same,—the same indeed with all the mythologic mothers, with the Maternal Goddess who sits, with a glory round her head and a babe on her bosom, in every Buddhist house in China, or with Isis who yet nurses Horus on the monuments of Egypt. As far as history can tell, this group first appeared in Christian art when used as a symbol, in the Nestorian controversy, by Cyril, who had spent most of his life in Egypt. Nestorius was condemned, in the fifth century, for asserting Mary to be the mother of the human nature of Jesus, and not also of the divine; and it was at this time that the images of the Virgin and Child were multiplied, to protest against the heretic who had the minority of votes. —T. W. HIGGINSON: *The Greek Goddesses.*

Among the various peoples by whom Isis is venerated must be mentioned those of Syria, who identified her with certain of her local goddesses, and it is clear that the early Christians bestowed some of her attributes upon the Virgin Mary. There is little doubt that in her character of the loving and protecting mother she appealed strongly to the imagination of all the Eastern peoples among whom her cult came, and that the pictures and sculptures wherein she is represented in the act of suckling her child Horus formed the foundation for the Christian figures and paintings of the Madonna and Child . . . The writers of the Apocryphal Gospels intended to pay additional honor to Mary the Virgin by ascribing to her the attributes which up to the time of the advent of Christianity they had regarded as the peculiar property of Isis and Neith and other great indigenous goddesses, and if the parallels between the mythological history of Isis and Horus and the history of Mary and the Child be considered, it is difficult to see how they could possibly avoid perceiving in the teaching of Christianity reflections of the best and most spiritual doctrines of the Egyptian religion. The doctrine of parthogenesis was well known in Egypt in connection with the goddess Neith of Saïs centuries before the birth of Christ; and the belief in the conception of Horus by Isis through the power given her by Thoth, the intelligence or mind of the God of the universe, and the resurrection of the body and of everlasting life is

coeval with the beginnings of history in Egypt.—E. A. WALLIS BUDGE: *The Gods of the Egyptians*, ii, 220.

Virginia, in Roman legend, the daughter of Lucius Virginius, a plebeian. Appius Claudius, one of the decemvirs (who ruled B.C. 451–449), cast lustful eyes upon her, claimed her as the born slave of Marcus Claudius, one of his clients, and despite the protests of her father and her betrothed lover, Icilius, was adjudged at a mock trial to be her lawful possessor. To save her from dishonor Virginius slew her; the popular indignation manifested itself in an uprising which swept the decemvirs out of power and landed Appius in prison, where he committed suicide. The story was first told by Livy iii, 44–58, and more or less embellished versions may be found in the *Pecorone* (1378) of Giovanni Fiorentino, in Jean de Meun's *Roman de La Rose* 5613–82, in Gower's *Confessio Amantis*, in Chaucer's *Canterbury Tales* (1388) as *The Physician's Tale* and in Painter's *Palace of Pleasure* (1566). It has been a favorite subject for dramatists, especially in periods of civic struggle for liberty. Lessing in 1772, Alfieri in 1773 published dramas called *Virginius*. In France the story was dramatized among others by La Beaumelle (1760), La Harpe (1786), and Latour Saint Ybars (1845). In England the best known versions are by Miss Brooke (1760) and James Sheridan Knowles (1820). The rôle of Virginius in the last named play was created by Macready and remained one of his greatest parts. In America it is identified with Edwin Forrest and John McCullough. One of Macaulay's *Lays of Ancient Rome* puts the story into vigorous verse.

E. Pais in *Ancient Legends of Roman History* groups together the Lucretia and the Virginia myth as two different versions of the same story, connecting the history of Roman liberty with the martyrdom of a woman and finding a common origin in legends connected with the cults of Ardea.

Lucretia, according to the early annals of Rome, was the wife of Lucius Tarquinius Collatinus. Her rape by Sextus Tarquinius led to the dethronement of Tarquinius Superbus. See TARQUIN.

Vishnu, the second person of the Hindu triad (Trimurti) or trinity. He represents the preservative principle, as Siva represents the destructive and Brahma the creative. He is "the most human and humane god of the Hindu pantheon,—a kind of protest in favor of a personal deity as opposed to the impersonal pantheism of Brahma" (MONIER WILLIAMS). His worship is of very ancient date, but at first he was a god of only secondary rank whose powers and attributes were gradually extended until he occupied a position second only to Brahma, the all-Father. He assisted Indra in humbling the powers of evil. Together they engendered the sun, "made the atmosphere wide and stretched out the world" for the habitation of man. He was at times identified with Agni, at other times with Soma, emerging like the former from an invisible dwelling in the empyrean (Vakuntha) to manifest himself in heaven and on earth.

He has appeared in nine avatars or reincarnations, descending from heaven to earth whenever the latter's safety was threatened by king, giant or demon. He came sometimes in animal and sometimes in human form. The sequence was as follows: (1) Matsya, the Fish; (2) Karma, the Tortoise; (3) Varaha, the Boar; (4) Nrisinha, the Man-Lion; (5) Vamana, the Dwarf; (6) Parasurama or Rama with the Axe; (7) Rama Chandra, the hero of the Rumayana; (8) Krishna, and (9) Buddha. (See RAMA and the two last entries.) He is expected by the Hindus to reappear as Kalki, the White Horse, in his own god-like aspect, as reformer and restorer, seated on a white horse and carrying a gleaming sword. The Vishnu Purana gives a long list of the evils awaiting this advent. In the end the tortoise that upholds the world will sink under its burden, the waters

will cover it, and Krishna, sleeping on the waters, will produce Brahma, who will create the world anew.

Vivien or **Vivian,** in Arthurian romance, a fairy whose personality is perplexingly confused. Often she is identified with the Lady of the Lake (an identification rejected by Tennyson), but under her own name only malignant qualities are ascribed to her, while as the Lady of the Lake she frequently performs beneficent actions. Malory gives her another name in three forms, Nimue, Ninive or Nineve,—possibly meaning a nymph. So far as it is possible to harmonize the discord of legend Vivien was an enchantress who dwelt and held her court at the bottom of a lake. Some accounts make the lake a mere mirage magically raised to hide her palace from intruders. She presented Arthur with his sword Excalibur and brought up young Lancelot. But she was chiefly famous as the seducer of Merlin. Of this part of her story different versions exist. In Malory's *Morte d'Arthur* the wizard is the pursuer, and she, having wearied of his love and fearing him moreover as a devil's son, made him go under a rock "and wrought so there for him that he came never out, for all the craft that he could do." In the French romances Merlin tells the secret of the spell to Vivien and she tried it on him merely to see if he had told her true. When it shut him up beneath a bush of laurel, she grieved sorely to find that she could not undo her work. In Tennyson's idyl *Merlin and Vivien* neither of these stories is exactly followed: his Vivien wrings the secret from the unwilling enchanter by her wiles and then exults in her victory.

Robert de Borron conceives of Vivien as a chaste and beautiful woman loving Merlin and desirous of the charm only that she may secure his love in return. Merlin is a young student of handsome presence who comes to Brittany, meets Vivien in a forest, and in proof of his magical powers makes a charmed circle on the grass. In this circle rises a castle from whose portals issue knights and ladies, dancing in harmony to the song,

> L'Amour arrive en chantant,
> Et s'en rentourne en pleurant.
>
> (Love arrives singing
> And returns weeping.)

The garden in which they sing and dance is called Brocelainde. At Vivien's request Merlin suffers it to remain for her pleasure, and thither he came to visit her three several times. The third time she felt wretched and lonely at the very thought of having him leave her again, and essayed every art whereby she might keep him close to her and always as young and handsome as he was now. In vain did she think of twenty schemes; in vain did she try them all. "My sweet friend," she said at last, "there is one thing I know not yet, and I beg you to teach it to me." "What is it?" asked Merlin, although he divined the thought. "I wish to know how to imprison a person without stone or wood or iron, simply by a charm." Merlin sighs. "Why do you sigh?" she asks. "Because I know what you wish, that your desire is to keep me as your own, and I have no strength to resist." "I wish that this garden never be destroyed, that we two live here alway without growing old, or parting, or ceasing to love and to be happy." Then Merlin taught her the charm that would fulfil her wish. And sitting upon the green sward, under the spreading white thorn in full flower, Vivien makes the great enchanter her love prisoner. "Oh, Vivien," he cried, "I would deem you falsest of lovers if you forsook me." "My sweet friend," she replies, "could you imagine it? Could I ever leave you?" And Vivien kept her word, she never left him. See L. H. Gurteen, *The Arthurian Epic* (1895).

Vivien, in mediæval French legend, a nephew of William of Orange, who appears in many of the romances connected with that semi-mythical hero, and is himself the hero of two of these romances, both anonymous,

but evidently by different hands, and of uncertain date,—the *Enfances Vivien* (*The Childhood of Vivien*) and *Le Covenant Vivien* (*William's Vow*). According to the first romance Vivien was the son of Garin of Anséune, who was taken prisoner by the Saracens at Roncesvalles, when the lad was seven years old. The second romance tells how he was brought up by Guibor, wife of William of Orange, and how on receiving knighthood he took a solemn oath that he would never flee " more than a lance-length " before the Saracens. Hence he boldly attacked a great armada which invaded Aliscans or Arlechans (probably a field outside the walls of Arles) and though outnumbered one hundred to one, stoutly maintains his ground. Meanwhile a courier is despatched to inform William of his plight, and William himself, at the head of 10,000 men, comes to his assistance, arriving in time to beat back the foe, but not to save Vivien, whom he finds mortally wounded. The end of the matter forms the subject of a sequel, of independent origin, entitled *The Battle of Alischans*. Here the death of Vivien is touchingly described, together with the subsequent adventures of William of Orange on his journey home.

Volumnia. According to Plutarch, this was the name of the wife of Coriolanus, as his mother's name was Veturia. Shakspear, though he founded his play *Coriolanus* on North's Plutarch, calls the wife Virgilia and the mother Volumnia. The poet has so far triumphed over the historian that Volumnia has come to be the accepted type of a noble minded matron, divided between love of country and maternal affection, but succeeding at last in harmonizing the two by winning over a recreant son.

Vulcan, the Roman god of fire, called also Mulciber, the hammer bearer, and identified with the Greek Hephæstus. According to the original Roman account his worship together with that of Vesta was established by Tatius, king of the Sabines, and his temple in Rome was built by Romulus. The Roman poets transfer to Vulcan all the stories related of the Greek Hephæstus.

Near the Sicanian shore, and Æolian Lipara fronting,
Towering to heaven with smoking crags, arises an island
Under which, eaten away by the fires of the Cyclops, a cavern
Thunders, and Ætna's caves re-echo the ringing of anvils;
Thence deep groans arise, and with sound of Charybean torment
Hisses the molten steel and roars the fire on the forges;
Vulcan's abode, and Vulcania still is the name of the island;
Thither descended the Lord of Fire from the heights of Olympus;
Down in their cavern huge the Cyclops were working their iron;
Brontes with Steropes toiled, and beside them half-naked Pyracmon.

VIRGIL: *Æneid*, viii, 72.
H. H. BALLARD, trans.

W

Walter or **Waltharius of Aquitane,** hero of a Latin poem named after him, which is ascribed to the twelfth century. He is a son of Alphue, King of Aquitane. Attila, king of the Huns, invades and conquers not only Aquitane, but the kingdoms of the Franks and the Burgundians. As hostages Attila receives from the Franks a young nobelman, Hagan, together with a great treasure, and from the Burgundians King Herric's beautiful daughter Hildegund. Aquitane's contribution is Walter, who is secretly engaged to Hildegund. Walter apparently proves his loyalty to Attila by winning a victory over his enemies. Then he gives a great banquet to the Hunnish court. Reducing all the guests to a state of helpless intoxication he persuades Hildegund to elope with him. The fugitives take with them two chests of treasure. Hagan gives warning of their flight to the king of the Franks, and joins in the pursuit with a number of

Frankish knights, among them Gunthar, who has become their king,—hoping in this fashion to recoup the Burgundian finances for the treasure which had gone with Hagan. They find that Walter has taken refuge in a cave so situated that only one man at a time could attack him. One by one he vanquishes all his pursuers till Gunthar and Hagan alone remain. By stratagem they lure Walter into the open. When Gunthar has lost a leg, Hagan an eye, and Walter his right hand the combatants arrive at an understanding and amicably separate, Walter being left free to marry Hildegund, and succeed his father Alphue on the throne of Aquitane.

Walters or Waters, Child, hero of a ballad of that name which forms No. 63 in Prof. Child's Collection. Ellen, "a fair young lady," accuses him of the paternity of her unborn child. He makes her don page's apparel and follow him and his horse afoot, sets her many cruel tasks on the way, and conquered by her constancy at last makes every reparation:

> "Peace now," he said, "good Fair Ellen
> And be of good cheer, I thee pray,
> And the bridal and the churching both
> They shall be upon one day."

One of the pearls of English balladry, by judgment of such lovers of the ballad as Child and Gruntvig, belongs to a little group where a peremptory and half-heartless, if free-handed, lover puts his devoted sweetheart to a series of ignoble tests in order to get rid of her. True, in a dramatic poem like *The Nut Brown Maid*, these tests are hypothetical and meant only to try feminine love and devotion to the uttermost: and in the *Patient Griselda* stories, actual trials lead to the same triumph of woman's constancy. It has been suggested that the man in this latter case is under a spell, and can be released only by the almost supernatural endurance of his wife. In *Child Waters*, however, the tests are real enough and the motive is surely what it seems to be,—the wish of a wealthy and careless lover to rid himself of an encumbrance.—FRANCIS B. GUMMERE: *The Popular Ballad*, p. 204.

Wandering Jew, in mediæval legend, a fabled contemporary of Christ, who because he offered insolence or violence to the Saviour on His way to Calvary was condemned to remain on earth until the second coming of the Lord. He is variously called Ahasuerus, Cartaphilus, or Salathiel. The earliest known mention of him is in the *Book of the Chronicles of the Abbey of St. Albans*, which was copied and continued by Matthew Paris. Matthew says that in the year 1228 the Patriarch or Archbishop of Armenia arrived at the Abbey and was hospitably entertained. He was asked among other things whether he had seen or heard anything of one Joseph, a mysterious being who was reputed to have lived ever since the early days of Christianity. The Patriarch replied that he had been actually visited by this personage in Armenia. His story was a solemn one. On the day of the Crucifixion he, a porter in Pontius Pilate's house, named Cartaphilus, had struck Jesus on the back with his hand and bade Him mockingly to move on more quickly. Jesus, turning on him with an air of solemn reproof, replied "I am going, tarry thou till I return again." Cartaphilus lived on century after century. He had been thirty years old when he received his sentence, and whenever he had attained the age of one hundred he reverted to the age of thirty. After Christ's death he had been baptized by Ananias and had received the name of Joseph. He was a holy and religious man, narrating to bishops and divines events which he had witnessed in the apostolic days. He was always serious, accepted nothing save food and raiment from his well wishers, and looked out anxiously for the Last Day.

In the year 1242 Philip Mouskes, afterwards Bishop of Tournay, wrote a rhymed chronicle which contains a similar account derived from the same Armenian prelate.

The Wanderer reappeared in the sixteenth century in Arabia. When the city of Elvan was captured by Fadhilah, he and 300 of his horsemen pitched their tents for the evening in the mountains. Fadhilah, saying his prayers, heard what he at first thought was an echo of all his words,

but looking up, he saw approaching him a venerable man, staff in hand. The stranger explained that he came by command of Christ, who had doomed him to live upon earth until the second advent.

In 1547 the Jew was seen in Europe, according to a solemn statement made by Paul von Eitzen, Bishop of Schleswig. The bishop narrated that when he was a young man he saw, at a church in Hamburg, a tall barefooted pilgrim, with hair hanging over his shoulders, standing opposite the pulpit, listening intently to the sermon, and bowing profoundly whenever the name of Jesus was mentioned. A rumor spread that this was the same man who had recently been seen in various cities of Europe. Young Eitzen sought him out and asked him many questions. The stranger replied that his name was Ahasuerus, originally a shoemaker in Jerusalem, who had been present at the crucifixion. Deeming Jesus an impostor he had helped to bring Him to justice, and Jesus passing by his house on His way to be crucified had rested for a moment near the threshold, but the shoemaker had ordered Him to move on. Jesus replied "I shall stand and rest, but thou shalt go on to the Last Day." Ahasuerus added that after witnessing the crucifixion he had experienced a foreboding that he would never see his home again, but would wander from country to country as a mournful pilgrim. Returning to Jerusalem many ages afterwards, he found its buildings razed to the ground, insomuch that he could recognize none of the localities again; and he regarded this as a judgment on him for his misconduct. The bishop, to test him, questioned him concerning historical events which had occurred in Europe during fifteen centuries, and (we are assured) received satisfactory answers. He was abstemious and humble, silent until questioned, and never tarried long in one place. He spoke the languages of all the countries he visited, and—so ends Bishop Eitzen's narrative.

Since that time stories of the Wanderer's reappearance have cropped up at many times in many places, the obvious outcome either of public delusion or individual imposture. For example: During the reign of Queen Anne, a man made his appearance who claimed to be the Wandering Jew; he was laughed at by the educated, but listened to attentively by the ignorant. His story was, that he had been an officer of the Sanhedrim; that he had struck Jesus as He left the judgment hall of Pilate; that he had since travelled all over the world; that he was personally familiar with the habits and customs of the Apostles; that he had known the father of Mohammed at Ormuz; that he had rebuked Mohammed for denying the crucifixion; that he had known Nero, Saladin, Tamerlane, Bajazet, and the principal Crusaders; and that he had the power of healing the sick. We are asked to believe that learned collegians at Oxford and Cambridge tried to detect him as an impostor, but failed.

Other legends have been mingled with the legend of the Wandering Jew, especially that of the Wild Huntsman (*q.v.*). There are parts of France in which the sudden roar of a gale at sea is attributed to the Wanderer passing by there. One version of the story associates him with the servant whose ear was cut off by Peter, another with the impenitent thief. Elsewhere he is said to have been a gipsy doomed to undying life because he refused to shelter the Holy Family during the flight from Egypt.

Poetry, fiction and art have found a fruitful field in the story. Percy's *Reliques* includes an old ballad entitled *The Wandering Jew;* Caroline Norton's poem *The Undying One* is founded upon it, so is one of Shelley's early poetical efforts. Beranger has a striking lyric and Edgar Quinet a narrative poem called *Ahasuerus.* Croly's *Salathiel* has recently been reprinted under the title *Tarry Thou till I Come.* Sue's *Wandering Jew* is the most famous

of all his novels. There Ahasuerus, with his half sister Herodias, appears only as the machinery which supports a nineteenth century story. The Jew watches over the fortunes of his descendants and lends them invisible aid whenever they are in trouble. "Instinct," he says, "warns me when one of them is in danger; then from North to South, from East to West I go to them. Yesterday beneath the ices of the pole, to-day to the temperate zone, to-morrow beneath the tropics' scorching ray; but alas! often at the moment when my presence would save them, an invisible hand impels me, the whirlwind hurries me away—Onwards, Onwards!" (Vol. I, xvii.) One of the favorite works of Gustav Doré consists of a series of twelve designs depicting as many incidents in the fable of the Wandering Jew.

Wartburg, Minstrel's War of (Ger. *Der Sängerkrieg auf des Wartburg*), more familiarly known as the War of Wartburg (*Wartburgkrieg*). A famous tournament of song commemorated in a German poem of the thirteenth century, in two parts, the first being obviously of much earlier date than the second. The latter is conjectured by some to have been written by Frauenlob.

The poem gathers up into a consistent whole all the floating legends in regard to a celebrated tournament of song held at Wartburg Castle near Eisenach, in the presence of the famous Hermann, Margrave of Thuringia, the patron of mediæval minstrelsy, somewhere between 1204 and 1208. In the first part Heinrich of Ofterdingen undertakes to prove, against the combined efforts of Wolfram von Eschenbach, Walter von der Vogelweide, Reinmar von Zweter, Biterolf and the Virtuous Scribe, that Leopold of Austria is the greatest living prince, offering his head as the forfeit in case he is vanquished. The rival claims of Philip Augustus of France, the Count of Heneberg, and especially of the Landgrave of Thuringia are canvassed. See OFTERDINGEN.

Wat of Sturmland, in the *Gudrunlied* or *Lay of Gudrun*, a mediæval German poem founded on Danish legend, is the typical Viking. His only virtues are leonine indomitable courage and devotion to his lord, the king of Zetland. Love of woman and domestic happiness he scorns, battle is all he cares for. The old chronicler says with pride that the very dogs in the court could tell that Wat was a hero of renown.

Wayland Smith, hero of a mediæval myth which occurs all over Teutonic and Scandinavian Europe. It is demonstrably earlier in its origin than the English colonization of Europe. Yet in England it is localized at Wayland Smith's Cave in the Berkshire hills,—this cave being really a Neolithic chambered tomb. Walter Scott introduces Wayland into *Kenilworth*, thus making him a contemporary of Queen Elizabeth, and describes him as in turn a blacksmith, juggler, actor and "physicianer." In *Frithiof's Saga* he fashions the armor of Thorsten, the father of Frithiof. Oehlenschläger has amplified the legend in a modern poem whose plot runs as follows:

Wayland, Slagfia and Ægil were three brothers in Finmark. Starting out to seek their fortunes they met three Valkyri maidens whom they married for a space of nine years, that being the period allotted by the fates. Then these wives disappeared. Wayland's two brothers lost their lives in searching for their mates. Wayland remained behind and putting to use three keys, respectively of copper, gold and iron, which the wives had left behind them, amassed great store of these metals. His fame as a smith reached the ears of King Nidud of Sweden, who captured him, blinded him of one eye, cut the sinews of his legs so that he could not swim away, and confined him on an island with nothing to do save to make helmets, drinking cups and armor for the king and his men. Also Nidud took from him the three keys, but when he would himself put them to use, his men were over-

whelmed or driven back from the caverns that they opened. The King's sons, Gram and Skule, sought secretly to rob Wayland, but he caught them in the act, slew them, cut off their heads and fashioned their skulls into drinking cups, which he sent to the king. Of their eyes and teeth he made armlets and necklaces which he sent to the Queen and her daughter Banvelda.

From these gifts evil came upon these his enemies. Wayland himself was released from captivity by the goddess Freya who cured his blindness and lameness and restored his wife, Alvida, to him. When he died he was carried in Alvida's arms to Walhalla.

Wedderburn, Captain, hero of an old English ballad, *Captain Wedderburn's Courtship*, known in another version as *The Earl of Rosslyn's Daughter*. This is No. 85 in Child's Collection. The Captain carries off his lass, but she refuses to marry him until he has brought her sundry impossible things. The ingenious officer reduces them to commonplaces. "Get me a chicken without a bone," she demands. "Here's your egg," is the reply. At last the maiden capitulates. This ballad is a counterpart to other ballads in which the heroine wins a husband by guessing riddles. The ingenious suitor, though not so great a favorite as the clever maid, is of an old and popular family. He may be found in the *Gesta Romanorum*, lxx, in *Apollonius of Tyre*, and as Prince Calaf, in the *Thousand and One Days* of Petis de la Croix. On the latter story Carlo Gozzi founded the play *La Turandot*, which Schiller has translated into German.

Weeper of Wurtemberg, a nickname given to Eberhard IV, imperial ruler of Wurtemberg between the years 1344 and 1392. This nickname has been specially identified with him through a famous picture by Ary Scheffer now in the Corcoran Gallery at Washington. In his own time, however, he was more generally known as *Der Greiner* or the Quarreller, a nickname given in allusion to his innumerable feuds with his nobles and the free cities. Over the latter he finally triumphed in the battle of Döfflingen in 1388.

The Corcoran picture represents the interior of a tent. In the foreground lies the corpse of a young man over whom his father bends in mute agony. The smoke of battle outside forms a sharp contrast to the stillness within.

Schiller tells the story in one of his most popular ballads *Der Greiner von Wurtemburg*. Ulrich, young son of Eberhard, had been defeated by the nobles in the battle of Reutling (1377). Although he had been badly wounded in what might otherwise have proved the very moment of victory, the father greeted his son coldly when he presented himself after recovering. Eberhard was dining at the time. No word did he utter, but motioned silently to an opposite seat at the table. With downcast eyes the youth timorously essayed to join in the repast, when the old man seized a knife and cut the tablecloth between them. A well-known painting in the Museum at Rotterdam illustrates this episode.

Ulrich never recovered from the feeling of shame which this treatment inflicted upon him and he vowed to redeem himself. Rushing madly into the next engagement he achieved a notable victory, but was slain while bravely defending his father's cause. Amid the rejoicing of the troops Eberhard, who had calmly witnessed the young man's fall, withdrew later into his tent to shed a tear over the corpse. Says Schiller, in Bulwer's translation:

> And our old Count and what doth he?
> Before him lies his son,
> Within his lone tent lonelily
> The old man sits with his eyes that see
> Through one dim tear, his son!

Even on this supreme occasion it was but a passing weakness the old man allowed himself. This one dim tear was so unwonted that it perpetuated him as the Weeper—a curiously inappropriate title, considered apart from this single incident.

The stalwart old warrior has been celebrated in popular poetry, and in a series of ballads by Uhland besides the ballad by Schiller. One of his famous nicknames was "Der Alte Rausehebart" or "Old Rushbeard," from the rustling of the hirsute adornment with which nature had favored him to no ordinary extent.

Weeping Philosopher, a sobriquet given by his contemporaries to Heraclitus, a philosopher of the Ionian school who flourished about B.C. 51. He believed knowledge was based only on perception by the senses and he held that fire was the primary form of all matter, a curious anticipation of many later speculations. He has passed into history as a type of the cynical pessimist as Democritus is the cynical optimist.

Weinsburg, Wives of. In a famous German myth the story of these ladies is connected with the capture of Weinsburg, Wurtemberg (1140), by Emperor Conrad, and the citadel still retains the commemorative title of Weibertreu or Faithful Wives. Nevertheless it does not figure in the contemporary accounts of that siege, appearing for the first time in the *Cronica Regia Coloniensis* (circa 1170), and is conjectured to be a development from a similar story told about the capture of Crema (1160) in Northern Italy by Friederich Barbarossa, viz., that when all the inhabitants were allowed to depart and to take with them what they could carry upon their shoulders, one woman left all her treasures behind in order to bear off her invalid husband. The German legend improves upon this. At the taking of Weinsburg it was announced that only the women might depart from the surrendered city, but they might take with them whatever was most precious. All the wives chose to bring their husbands on their backs, and the Emperor magnanimously forgave the subterfuge. It is interesting to note that the authority for the Weinsburg story turns out to be the same author who had previously related the Crema legend.

German poetry and painting have found a congenial theme in the gracious myth, Burger's ballad *Die Wieber von Weinsburg* being especially famous. Its familiarity to English readers is largely due to Addison's use of it in the *Spectator*, No. 499, where Will Honeycomb says he found it in his Historical Dictionary. Carlyle, *Frederick the Great* iii, 18, suggests that Addison picked it out of *A Compleat History of Germany* by one Savage, but himself characterizes the tale (vii, 6) as "a highly mythical story, supported only by the testimony of one poor Monk in Koln."

Weird Sisters. This name, made famous in Shakspear's *Macbeth*, is an English corruption of Urdh's sisters, Urdh or Urdar being the chief of the Scandinavian Norns, or Fates, whose names, Urdh, Verdandi and Skuld, signify past, present, and future.

Urdh, with her sisters, sits by the fountain named after her, beneath the ash-tree Yggdrasil. Their duties are to water the world-tree from the sacred well, and appoint the fate of mankind. They frequently travel to the cradle to bestow gifts upon the newly-born. When Helgi came into the world, the sisters entered the castle to spin his thread of destiny. They stretched the golden cord over the heavens. One hid an end eastward; the second westward; the third northward. Although the thread of destiny is common alike to Greek, German and Celtic myth, it is only the Norse Norns who twine and fasten the mystic cords. Wagner introduces them into the *Gotterdammerung*, where they spin and weave and sing the fate of the gods, the downfall of Walhalla, and the curse of the Nibelungen Ring.

In Celtic myth the Norns have been hopelessly confounded with the Valkyrie maidens. One grim legend, indigenous in Caithness, Scotland, describes the Valkyrie singing over a web where human heads serve for weights, human entrails for threads,

swords for shuttles and arrows for a comb. They sing how this web is destined for any mortal who applies his eye to a crevice in the rocks. One Christmas Day when a great battle was being fought between Sietrig of the Silken Beard and his father-in-law, King Brian, a peasant peered through a crevice in a rock and saw twelve gigantic figures, resembling women, all employed about a loom. Tearing their work in a sudden frenzy they mount their foaming steeds, and each taking her portion ride furiously away, six to the north and six to the south. Gray, who has versified the legend, thus concludes his paraphrase:

> Sisters, hence, with spurs of speed:
> Each her thundering falchion wield;
> Each bestride her sable steed,
> Hurry, hurry to the field:
> *The Fatal Sisters.*

Shakspear uses weird as an adjective, but only in connection with the Weird Sisters in *Macbeth*. There it occurs six times with varying pronunciation according to the requirements of the metre. He took the word from Holinshed, who describes three women in strange and wild apparel, resembling creatures of the elder world, who appeared to Macbeth with prophecies of his future greatness. Holinshed adds "afterwards the common opinion was that these women were either the weird sisters, that is as you would say, the goddesses of destiny, or else some nymphs or fairies."

Wenonah, in Longfellow's *Hiawatha* (1855) the mother of the hero and daughter of Nokomis. Nokomis was swinging in the moon when some of her companions maliciously cut the ropes and precipitated her to earth like a falling star. That night her first child was born, a daughter whom she named Wenonah. Wooed and won by Mudjekeewis, the West Wind, she gave birth to Hiawatha, but when her fickle spouse deserted her, she pined away and died.

Were-wolf (*i.e.*, man wolf), in mediæval folklore, a person who had the power of transforming himself into a wolf, retaining human intelligence while taking on the ferocity of a beast of prey and the strength of a demon. It was usually held that when the were-wolf wore his human shape the hair grew inward, the metamorphosis being effected by turning himself inside out. Many of the poor wretches who in the middle ages were broken on the wheel were first partially flayed alive in the search for their inner coating of hair. Sometimes, however, the person was thought to possess a wolf-skin into which he crept.

Transformation into beasts is a commonplace in classic mythology. Ovid's *Metamorphoses* deals largely in legends of this sort. The gods of Greece voluntarily assumed zoological shapes to aid them in schemes of lust, curiosity or vengeance. In Scandinavian legend, Loki changed himself into a salmon, Odin into an eagle. Oriental religions abound in similar myths. Equally common was the analogous notion of a change of soul between man and beast. The Buddhist reveres the ox, whose body may be tenanted by the soul of some ancestor. The Greek dreaded the wrath of the gods who could change him like Lycaon into a wolf.

The main source of the belief in lycanthropy or the metamorphosis of man into wolf lay in misinterpretation of the phenomena of insanity. There still may be men who believe themselves or are believed by others to have assumed the inner propensities or even the outer shape of the wolf. The weird brute who has left his stamp on classic antiquity, and trodden deep in northern snows, and howled amongst Oriental sepulchres may still be prowling in Abyssinian forests, ranging over Asiatic steppes or found screaming in the padded cell of Bedlam or Bloomingdale. Baring-Gould in *The Book of Werewolves* accumulates proofs of "an innate craving for blood implanted in certain natures, restrained under ordinary circumstances, but

breaking forth occasionally accompanied by hallucination, leading, in most cases, to cannibalism." This kind of insanity, called cucubuth by Avicenna, went among the ancients by the name of lycanthropy or kyanthropy or boanthropy according as its victims believed themselves to be wolves, dogs, or oxen. The chief seat of lycanthropy was Arcadia. It was there Lycaon was transformed for having put to the proof the omniscience of Zeus by setting before him a hash of human flesh. Ages before the supposed date of Lycaon, however, some kindred superstition had struck deep its roots into the Scandinavian and Teutonic minds. The ghouls of the *Arabian Nights*, the Vitra or Rakschasas of the *Pankatranta* and the *Mahabharata*, are the were-wolves of the Persian and the Hindoo.

The story of the Marechal de Retz (see BLUEBEARD) shows that even without hallucination human nature may develop a wolfish craving for human blood. Especially revolting is the case of the French officer Bertrand (cited by Baring-Gould) who in 1848 was found guilty of rifling the tombs of Pere la Chaise and strewing the corpses in fragments upon the ground.

White Cat, in the Countess d'Aulnoy's story of that name, a Queen's daughter, who because she refused to marry Migonnet a fairy dwarf was by his kinsfolk metamorphosed into feline form. Meeting the youngest son of a king she aided him in three successive quests that had been imposed upon him,—the smallest dog in the world, a web 400 yards long that would pass through the eye of a needle, and lastly the handsomest bride. For the latter purpose she requested him to cut off her own head, when she resumed her human form and was conceded to be the most beautiful woman in the world.

White Horse of the Peppers, according to Irish legend the fastest steed in the Emerald Isle, pride and pet of the Pepper family. Being stout Jacobites their estates were confiscated by William III after the battle of the Boyne. The Orangeman to whom the property was awarded was baffled by all sorts of ingenious strategy in his efforts to locate it, until finally being obliged to return to his regiment under heavy penalties he agreed to compromise his claim for the means to return to headquarters within the prescribed time. See SAMUEL LOVER, *Stories and Legends of Ireland* (1832–34).

White Lady (Ger. *Weisse Frau*), called also the Ancestress (*Ahnfrau*), in German folklore, a phantom which haunts royal and princely castles, and whose appearance is a harbinger of death and misfortune. Nearly every noble German family has such a monitor. Her name is usually Bertha, she is the mythical Ancestress who preserves a kindly interest in her descendants, and she is usually either swan-footed, flat-footed, large-footed or club-footed. Thus she is curiously linked with the goddess Freia and with Bertha of the large foot of Carlovingian romance. She also bears some analogy to the Irish banshee and to the many family ghosts in the folklore of other European countries who only appear to foretell some important event.

The imperial family of Hohenzollern is haunted by a White Lady named Kunigunda, the ghost of a historical personage whose portrait is thus described by T. A. Trollope in his autobiographical *What I Remember:*

"The picture represents a lady of some forty years old, with a bad face of some beauty and very bright eyes. She is dressed in white silk with a very long mantle hanging down her back. She was the mistress of a Duke of Brunswick who had promised to marry her, but told her that four eyes stood in the way of his keeping his promise. She understood him to mean that her two children contributed the impediment; so she strangled them, was pronounced mad,—and made abbess of

a convent." Other accounts say she killed herself. But her spirit could not rest, and soon after there began those ghastly apparitions in which she is seen clad all in white, and bearing in her hand a sort of sceptre. According to the legend this woman was of Hohenzollern blood, and her spirit came to haunt, not the family of the man for whom she had committed murder, but rather those of her own race. At that time the Hohenzollerns were mere petty nobles. Gradually they grew in power and influence and, as they did so, the appearance of the White Lady came to have a real political influence. She has been seen in many of the Hohenzollern castles, especially at Beirut, Anspach and Berlin.

White Milliner or **White Widow,** a mysterious woman said to have appeared during the reign of William and Mary at one of the little stalls in the Royal Exchange, then a fashionable resort for female shoppers, where she supported herself by the sale of haberdashery. She wore a white mask and a white dress which entirely concealed face and figure. Curiosity was piqued and at last she was identified as the titular Duchess of Tyrconnel (widow of Richard Talbot, Lord Deputy of Ireland under James II and sister of the Duchess of Marlborough), who had been reduced to absolute want upon her return to England in 1705 and being out of touch with her relatives had adopted this means of self-support. The white vision disappeared as soon as her story became known. Though not credited by historians the legend furnished Douglas Jerrold with the plot for a play.

White Ship. Henry I of England had crossed to Normandy to secure the allegiance of the Northern barons and was returning in triumph. His son, Prince William, was on the White Ship commanded by Fitz-Stephen, the royal hereditary pilot, which started after the rest of the fleet. The vessel sank in mid-channel and all on board were drowned, except Berold, a butcher of Rouen. In Berold's mouth D. G. Rossetti puts the story in his ballad *The White Ship,* written in 1880 for the children of his brother, William M. Rossetti.

Whittington, Richard, a famous hero of English ballad and chap-book literature, whose story is a wild exaggeration or fabrication but who was an actual character, thrice Lord Mayor of London, 1317, 1406 and 1419. He died in 1423.

The legend runs that in the year 1368 a poor boy presented himself as an applicant for charity at a London hospital. He had been born in the country, but hearing that London streets were paved with gold, had proceeded thither for his share of the gold. He had failed even in obtaining food. His immediate wants were relieved and a position was secured for him as scullion in a family named Fitzwarren. The cook was tyrannical and the boy ran away. When he got as far as Highgate he sat down to rest. The sound of Bow Bells broke upon his ear. They seemed to him to say:

> Return again, Whittington,
> Thrice Lord Mayor of London.

He obeyed the summons, and was taken back by his master. But he was put to sleep by the termagant cook in a loft infested with mice. One day he earned a penny by blackening the boots of a visitor. He invested it in a cat. Shortly after the master told his servants that he was just about to despatch a vessel on a trading voyage, and that any of them who wished might try their fortunes also by venturing something in it. Poor Richard, having nothing else, sent his cat. It happened that the king of Morocco was greatly troubled with mice. Whittington's cat performed such miracles in cleaning them up that the monarch bought it for a fabulous sum. The lad put the money into business, waxed enormously wealthy, married his employer's daughter, was knighted, and as the bells had pre-

dicted, became thrice Mayor of London.

The historical Whittington was not of mean birth, but the son of Sir William Whittington. It is related of him that at an entertainment given by him to King Henry V he cast into a fire of cinnamon, cloves and other spices, bonds which he held of the king to the amount of £60,000. Well might his Majesty remark "Never prince had such a subject." The epitaph on his monument, which was destroyed by the Great Fire of London, is said to have run as follows:

He rose from indigence to wealth
By industry and that.
For lo! he scorned to gain by stealth
What he got by a cat.

The stone upon which he is said to have sat listening to the bells was removed in 1795 in a broken condition, and another, inscribed "Whittington's Stone," was substituted. The third and last stone was erected in 1854, by order of the parochial authorities of Islington. In West Highgate street, on the site where once stood Whittington's house, there was found in 1870, during some repairs, a stone sculptured in bas-relief, representing a young boy carrying in his arms a cat. Sir Walter Besant suggests that Whittington was "doubtless a clever boy, who having bought a cat and sold it at a profit, in after years learned to ascribe to that animal his subsequent rise to fame and fortune."

The story of the cat that made a fortune for its owner was common to folklore long before Whittington's time. A Breton popular tale, *Les Trois Frères, ou le Chat, le Coq et l'Echelle*, tells how Yvon, the youngest of three sons, receives, as his portion of the family inheritance, a cat. He starts off towards the sea, and he and his cat are engaged *en route* by a miller for 600 crowns to clean out the rats in the mill.

The story is common to the folklore of all European countries and may be found in the *Events of Ages and Fates of Cities*, a historical compilation by Abdullah, who flourished about 60 years before Whittington was born.

Abdullah's version runs thus: Kays, eldest son of one Kayser, having wasted his inheritance at Siraf and disdaining to seek for service in a place where he had once been opulent, emigrated to an island opposite to the city which in course of time was named after him. With him went two brothers, but the trio left behind them their aged mother to shift for herself. A sea captain applied to the old lady for something that he might turn to use on her account, and she gave him the only property her sons had left her, a cat. He sailed into a port where the king entertained him royally at his own table. With much surprise he perceives that every dish at table was guarded by a servant with a rod in his hand; but he soon perceives the reason. Hundreds of mice run around the floor and would have leaped upon the table but for the vigilance of the domestics. He immediately thought of the old lady's cat. Next day he brought it to the palace, it cleared away the plague of mice, and the grateful king not merely rewarded the captain with splendid presents, but loaded his ship with precious articles of merchandise for Kays's mother. She generously shared her wealth with Kays and his brothers; they were enabled to embark in many lucrative enterprises, and eventually turned pirates, with the island of Kay as their headquarters. Their descendants rose to be kings of the island, the dynasty lasting for 200 years, when in A.D. 1230, they were reduced to vassalage to the Court of Persia.

Wife of Bath, one of the pilgrims in Chaucer's *Canterbury Tales* (1389), who tells the story called after her *The Wife of Bath's Tale*, and furnishes a delightful bit of self-revelation in the *Prologue* thereto. The tale itself is one which has become familiar in other forms. See GAWAIN, also BATH, WIFE OF.

A knight (unnamed by Chaucer) is convicted of violating a maiden, King Arthur's queen intercedes to save his life, provided he will, within "a twelvemonth and a day," return to court with the correct answer to the question "What thing is it that women most desire?" After an apparently hopeless quest, on the very day set for his return to court, he fell in with an old woman,

A fouler wight ther may no man devyse.

He explains his quandary to her, she gives him what proves to be the right answer:

Wommen desyren to have sovereyntee
As well over her husband as her love,
And for to been in mastery him above.

But in return for his success at court the knight is bound by oath to marry the old woman. On the marriage bed, she turned into a beautiful young woman. Dryden, paraphrasing Chaucer, thus winds up the tale:

He looked and saw a creature heavenly fair
In bloom of youth, and of a charming air.
With joy he turned and seized her ivory arm;
And, like Pygmalion, found the statue warm.
Small arguments there needed to prevail,
A storm of kisses poured as thick as hail.
Thus long in mutual bliss they lay embraced,
And their first love continued to the last.
DRYDEN: *The Wife of Bath, Her Tale.*

Gower anticipated this story in the *Confessio Amantis*, calling his hero Florent, but the two versions vary so much in detail that it is probable both poets drew from a French source. From a similar source, also, came the mediæval ballad, *The Wedding of Sir Gawayne* (No. 31 in Child's Collection). In this version it is King Arthur who, to save his own life, undertakes to solve within a month the question "What do women love most?" Soon after Gawayne agrees to help him and meets Dame Ragnell, an old hag. She offers to tell him the answer on the usual terms, and he complies, with the usual results.

Wild Huntsman, in Teutonic legend, whose name is variously given as Hackelbàrend or Hackelberg, a wicked nobleman who was wont to hunt on the Sabbath as on other days. One Easter Sunday he not only had gone out to the chase himself but made all his tenantry take part in beating up the game. Presently he was met by two horsemen. One, mild of aspect, rode on a white horse, the other, grim and terrible, bestrode a coal-black steed which breathed out fire and smoke. The first sought to dissuade him from the sport, the other urged him on. The headstrong nobleman turned from his good angel and continued his wild chase, and he was therefore condemned to go on hunting until the Judgment Day with the fiend always by his side. Some of the legends make his companion a nun named Ursula whom he had seduced. Others identify him with the Wandering Jew (*q.v.*). A Hartz legend explains that at the time of the crucifixion he refused to allow Jesus to drink out of a river or out of a horse-trough, but contemptuously pointed out to Him the hoof print of a horse wherein a little water had collected, and bade Him quench His thirst therewith.

The Wild Huntsman is evidently a degenerate survival of the Scandinavian Odin (*q.v.*). No longer is he the mighty hunter following his prey in the asphodel meadows, or the storm god rushing through the heavens on the wings of the wind. The brave and good who had followed the midnight journeys of Odin give place to a spectral throng of evil-doers hurried along in the devil's train, or in that of some human being who for preëminent wickedness is made to take the devil's place, like the Hackelbàrend of the Hartz Mountains, where the modern legend was first localized.

Eventually a hero of larger fame or more conspicuous infamy is substituted. King Herod is an occasional choice, but in Denmark the favorite is King Waldemar,

in Germany Dietrich of Berne, in France King Hugh or Charles V. In the latter country he is dubbed Le Grand Veneur. On the eve of the Epiphany he makes his appearance in the Forest of Fontainebleau. In 1762, it is said, a ferryman was summoned by loud cries at midnight; he found awaiting him a tall seigneur with a big hat and a big gun followed by a mob of dogs and horsemen. On reaching the other side he filled the ferryman's hand with gold pieces. But when the latter arrived home he found only withered leaves.

Will o' the Wisp or **Jack o' Lanthorn,** in British myth, a personification of the phenomenon known scientifically as the *ignus fatuus*, now recognized as being merely marsh-gas liberated by the decomposition of vegetable matter in the stagnant waters of bogs or swamps, and ignited in some fashion not yet fully explained. Its curious antics fostered the mediæval idea that this wandering fire was an evil spirit intent on leading travellers astray. When this light reaches the edge of a stream of running water it is driven backwards by the currents of air accompanying the flow of the water. It returns again and again to the attack, before it finally glides down the banks of the stream that it is unable to cross. Hence, perhaps, arose the superstition that evil spirits cannot cross running water. Burns avails himself of this bit of folklore in *Tam o' Shanter*. The English have sometimes a third name for this phenomenon, Friar Rush. The reader will recall the man who

> Through bog and bush
> Was lantern-led by Friar Rush.

In Warwickshire, Mab-led (pronounced mob-led) is an adjective meaning led astray by a will o' the wisp. (Hence, perhaps, Shakspear's "mobled Queen" in *Hamlet*, ii, 2.)

In some parts of Germany these wandering fires are believed to be the souls of unbaptized children. In the *Wunderbuchlein*, a collection of ancient popular beliefs, they are called Feuermänner or Firemen, and are described as spirits going to those who pray, and flying from those who curse.

Other English myths assert that the Will o' the Wisps are the souls of the damned who seek to lure human beings to their death over precipices or in rivers. In the French provinces there is a superstition that women may be transformed into these shapes just as men may become were-wolves. Women so doomed flee surreptitiously from home to an adjacent cavern or other excavation, strip themselves of their clothes and lie down on the ground, whereupon their souls, leaving their bodies, flutter around for seven years in phosphorescent flames. They pursue travellers, jump upon their horses and otherwise disport themselves until dawn. A dark shadow may be seen besides the light. If this shadow be pierced with an iron instrument the soul instantly resumes its mortal body.

> A wandering fire
> Compact of unctuous vapor, which the night
> Condenses, and the cold environs round
> Kindled through agitation to a flame
> Which oft, they say, some evil spirit attends,
> Hovering and blazing with delusive light,
> Misleads the amazed night-wanderer from his way
> To bogs and mires, and oft through pond and pool
> There swallowed up and lost, from succor far.
>
> MILTON: *Paradise Lost*, ix, 634.

> Ah homely swains! your homeward steps ne'er lose;
> Let not dank Will mislead you on the heath,
> Dancing in mirky night, o'er fen and lake
> He glows to draw you downward to your death,
> In his bewitched, low, marshy, willow-brake!
> What though far off, from some dark dell espied
> His glimmering mazes cheer the excursive sight,
> Yet turn, ye wanderers, turn your steps inside,
> Nor trust the guidance of that faithless light.
>
> COLLINS: *Ode on the Superstitions of the Highlands* (1788).

William of Cloudesley or **Cloudslee,** in mediæval English balladry, one

of the companions of Adam Bell (*q.v.*) and Clym of the Clough, especially distinguished among this band of outlaws for his preëminence in archery, wherein all were eminent. One of his feats was the shooting of an apple off the head of his little son, a story that kins him with the Danish Toki and the Swiss William Tell as performers of a like feat. But unlike the other heroes he was not forced by a cruel tyrant to this test of his skill. On the contrary he volunteered to pierce an apple on the lad's head at a hundred and twenty paces as the price of his own life and liberty, which had been forfeited to the king by his crimes.

"I have a son is seven year old,
He is to me full dear;
I will him tie to a stake;
All shall see, that be here;

"And lay an apple upon his head
And go six score paces him fro,
And I myself with a broad arrow
Shall cleave the apple in two."

* * * * * * *

He prayed the people that were there
That they would still stand,
For he that shooteth for such a wager
Hath need of a steady hand.

Much people prayed for Cloudesley
That his life saved might be,
And when he made him ready to hand
There was many a weeping e'e.

Then Cloudsley clave the apple in two
As many a man might see.
"Now God forbid," said the king.
"That thou shouldst shoot at me!"

William of Norwich, St., according to the legend first related by John Capgrave, was the son of pious parents living in Norwich in the 12th century. The boy inherited from them a precocious piety, insomuch that at seven years of age he fasted three days in the week and was constantly at church praying and singing psalms. On the Passover in 1144, certain Jews of his native city strangled the child, crucified him, and would have buried him in a wood but that they were interrupted by one Aelward. To save themselves the Jews gave hush money to the Viscount, Chief Magistrate of Norwich, who imposed silence on Aelward. On the latter's death-bed, five years later, he was visited by the martyred boy, who bade him disclose the truth. Early on the morning of the same day a nun, walking in the wood, came upon a child's body lying at the foot of an oak tree. It was still incorrupt. Aelward made his confession; the people readily concluded that the body just discovered was that of the child left unburied five years previous; it was suitably interred, and subsequent miracles confirmed the popular view.

The first mention of the crucifixion of a boy by the Jews is in the *Historia Ecclesiastica* vii, 16, by Socrates Scholasticus, fifth century. He says that about A.D. 414, at Immestar, a Syrian town near Antioch, "the Jews, while amusing themselves in their usual way with a variety of sports, impelled by drunkenness were guilty of many follies. At last they began to scoff at Christians, and even at Christ Himself; and in derision of the cross and those who put their trust in the Crucified, they seized a Christian boy, and having bound him to a cross, began to laugh and sneer at him. But in a little while they became so transported with fury that they scourged the child until he died under their hands." The emperor being informed of this, ordered the delinquents to be punished with the utmost severity. See HUGH OF LINCOLN. See also London *Athenæum*, Dec. 15, 1849.

If we consider the intolerable treatment of the Jews throughout the Middle Ages, it makes it by no means improbable that their pent-up wrongs should have exasperated them into committing acts of vengeance when they had the opportunity. Through centuries they were ground under an intolerable yoke. They could call nothing really their own, not even their persons. They were obliged to wear a distinctive mark like outlaws and harlots; if they emigrated, their feudal lords were under mutual agreement to seize them in foreign lands, their children were stolen from them to be baptized; if their wives wished to abjure they were divorced; they were taxed on going in and coming out of and sojourning in any city; on the smallest pretext their debtors refused to pay their debts. The

magistrates burnt them, the people massacred them, the kings hunted them down to despoil them of all, when their exchequer was low. All these insults, outrages and injustices must have created an intense hatred of Christianity, and every thing and person that was Christian, and may well have found vent occasionally in some savage murder in parody of the Crucifixion . . . But at the same time it is impossible to doubt that most of these charges brought against them were invented by their enemies for the purpose of plundering them; and that others had their origin in the imagination of the people, ready to believe anything against those whose strong-boxes they lusted to break open.—S. BARING-GOULD: *Lives of the Saints*, ii, 463.

William of Orange, Count, a legendary hero in the Carlovingian cycle of myths, who is the hero or at least an important character in numerous eleventh and twelfth century romances and poems. In the *Enfance Guillaume* William, with his own consent, is disinherited to fulfil a vow that his father had made. With his sword he conquers fame and fortune in the wars against the Moors, first under Charlemagne and later under that Emperor's son, Ludwig. As a reward for his services he is made governor of the southern coast of France, with Orange as his capital. Eventually he rose to be Duke of Aquitane, but resigned all worldly honor to die a monk in a convent. During his warrior career no trials daunted him, no misadventure subdued him. Imprisoned by the Emperor Tibalt of Arabia, he ran away with the paynim's wife Arabella, and his marriage was celebrated by the pope at Avignon, Arabella in baptism receiving the new name of Giberg.

The *Moniage Guillaume* (William's Monkship) gives a humorous account of the burly warrior's struggles to adjust himself to his monastic environment. He is attentive to his religious duties, but eats more than any two of the brethren, and, when tipsy, thrashes them. They plot to get rid of him and send him on a road where an ambush of robbers has been prepared, warning him that he is to offer no violence to any who may attack him until they strip him to his last garment. Fifteen robbers pounce upon him, he meekly submits to be stripped until they lay hands upon his breeches. Then he falls to with his fists and slays seven. Tearing off the leg of a sumpter horse he kills the rest with this improvised weapon. In answer to prayer the leg is restored to the horse and William canters home, to the consternation of all the monks. In other stories he leaves the monastery to become a hermit. A favorite episode tells how he built a bridge over a mountain torrent. The devil undoes every night his daily stint of work; he watches for the fiend and pitches him into the stream, which ever after boils and bubbles. Then William finishes the bridge in peace. See RENAUD.

William, Sweet, hero of a mediæval English ballad (No. 77 in Child's Collection), entitled *Sweet William's Ghost*, which has innumerable analogues in all European literature. William comes back from the grave and asks Margaret for his "faith and troth." She desires a kiss; he warns her that this would be fatal to her. She stretches out her hand and returns him his plighted faith; then she follows him to the grave and pleads to lie by his side. In some variants he replies that there is no room for her, in others he yields her a place; but in all the issue is the same, she dies at cockcrow. A celebrated Scandinavian variant, *The Betrothed in the Grave*, forms No. 90 in Grundtvig's collection. The hero dies on the eve of marriage. His ghost tells the bereaved one that every time she weeps for him his coffin is filled with lappered blood. But when she forgets her grief his grave is all hung with rose leaves. Fain would she follow him into the grave, but he slips away from her at its very verge. She prays that she may not live out a year and a day, falls sick, and dies within a month. See LENORE in Vol. I.

Winkle, Rip Van. This famous character in a story of that name by Washington Irving (briefly summed up in Vol. I) has grown to be the

accepted type of legendary sleepers with whom years or centuries pass as if they were but a few hours. Irving probably derived the hint for his story from the German legend of Peter Klaus (*q.v.*). But that is only a recent development from a cycle of myths that are world-wide and age-old.

The classic Greek instance is that of Epimenides (*q.v.*), the Cretan poet, who in boyhood entered a cave and there fell into a deep sleep that lasted for 57 years. The Roman legend of the Seven Sleepers (*q.v.*) gives the story a Latin and Christian turn, for these were seven noble youths of Ephesus who, fleeing from persecution in A.D. 439, concealed themselves in a cave, and fell into a slumber that lasted for 187 years. Waking they were astonished to find the country around them entirely unrecognizable, a Christian emperor upon the throne. "Yesterday," says one of them, "no one dared to pronounce the name of Jesus; now it is on every one's lips."

In the romance of *Ogier the Dane* (*q.v.*), which has been put into a modern setting by William Morris in *The Earthly Paradise*, we are told of Ogier's return, after a lapse of two centuries, from Morgana and the Palace of Avalon to France and the outer world, and his strange sensations at finding that he stood alone amidst a generation which he knew not.

The belief still survives in Denmark that Ogier is asleep in the deepest dungeon of Drouberg fortress.

A similar story is told of Frederick Barbarossa, who with six of his knights sleeps in a cavern in the Kyffhausen in Thuringia. Once a peasant penetrated into the heart of the mountain, awaking the emperor from his slumbers. "Do the ravens still fly over the mountains?" asked the hero. "Sire, they do." "Then we must sleep another hundred years," said the Emperor. He sits at a stone table and rests his head upon his hand. His beard grows round the table, twice already has it made the circuit, the third time the emperor will awake.

In Scandinavian myth Siegfried is likewise awaiting his second coming on earth. At Odenberg in Hesse, Charlemagne is said to sleep seated on his throne, with his crown on his head and his sword at his side.

In Switzerland three Tells are plunged in slumber near the Vierwaldstatter Sea. A shepherd crept into the cave and the third Tell arose and asked the time. "Noon," replied the lad. "The time is not yet come," said Tell and lay down again.

The Welsh Rip Van Winkle is Taffy ap Sion, who is alleged to have heard a bird singing, and sat beneath a tree until it had finished. Upon arising he observed that the tree had become dead and withered. In the doorway of his home, which also had suddenly grown older, he asked of a strange old man for his parents. Upon learning his name the old man said: "Alas! Taffy, I have often heard my grandfather, your father, speak of you, and it was said you were under the spell of fairies, not to be released until the last sap of that sycamore dried up."

There are several Chinese variants of the legend, the closest parallel to the story of Rip Van Winkle being that which concerns Wang Chih, one of the patriarchs of the Taouist sect. Gathering firewood one day in the mountains of Ku Chow he entered a grotto where some old men were deep in a game of chess. He laid down his axe and watched them. One of the old men handed him a date-stone, which he had no sooner tasted than he ceased to feel hunger and thirst. By and by one of the players warned him it was time to go home. Reaching for his axe Wang found the handle had mouldered into dust. Undismayed he returned to where his home had been, but found no vestige of house or kindred remaining. Centuries had passed since he went out wood-cutting.

In the Japanese account a young man fishing in his boat on the ocean is invited by the goddess of the sea to her home beneath the waves. After three days he desires to see his old mother and father. On parting she gives him a golden casket and a key, but begging him never to open it. At his home he finds all changed, and his parents' grave one hundred years old. Thinking that three days could not have made such a change, and that he was under a spell, he opens the casket. A white vapor rises, and under its influence his hair turns gray, his form loses its youth, and in a few moments he dies of old age.

Wise Men of the East, whose story is briefly told in the second chapter of St. Matthew, figure there simply as Magi. Warned of the birth of Christ by the appearance of a strange star in the heavens they followed its guidance until they reached the stable in Bethlehem. They brought with them gifts of gold, frankincense and myrrh, which they presented to the infant Saviour. A cycle of mediæval legends has been based upon this simple narrative. In the favorite versions the Magi were three rich and powerful monarchs, Caspar, King of Tarsus, the land of myrrh; Melchior, King of Arabia, where the land is ruddy with gold; and Balthasar, King of Saba, where frankincense flows from the trees. Each of them summoned a retinue of servants together with troops of horses, camels and dromedaries, all laden with the choicest products of their countries. When they reached the stable they recognized that this was no human king who had been born into the world, but the King of Heaven who had taken unto Himself a human form. They fell on their knees and worshipped. Returning home each abandoned his royal state and wandered about the earth proclaiming that the Saviour of Men had been born at Bethlehem. Seven years after the death of Christ they were baptized by the Apostle Thomas in India. In the end they fell martyrs to their faith. Their bodies were all buried together outside the walls of Jerusalem where 300 years later they were identified by St. Helena and reburied in the church of St. Sophia at Constantinople. Later the remains were transferred to Milan and still later to Cologne, where they now repose in the chapel of the Three Kings in the Cathedral.

Witches. Witchcraft is defined by Reginald Scot to be "a supernatural work between a corporal old woman and a spiritual devil." He explains that this is the opinion of the vulgar. He himself professes no belief in the superstition: "No one endued with common sense," he says, "but will deny that the elements are obedient to witches and at their command, or that they may, at their pleasure, send rain, hail, tempests, thunder, lightning; when she being but an old doting woman, casteth a flint stone over her left shoulder, towards the west, or hurls a little sea-sand up into the element, or wetteth a broom-sprig in water, and sprinkleth the same in the air; or diggeth a pit in the earth and putting water therein, stirreth it about with her finger; or boileth hog's bristles, or layeth sticks across upon a bank, where never a drop of water is; or burieth sage till it be rotten: all which things are confessed by witches, and affirmed by writers to be the means that witches use to move extraordinary tempests and rain."—*Discovery of Witchcraft* (1584).

One of the earliest literary notices of witchcraft in the modern sense is furnished by Horace, who describes how two women steal out by the light of the new moon to gather bones and noxious herbs in the Esquiline cemetery at Rome. They scatter fragments of a lamb into a hollow scooped in the ground. Then they bring out two images, one in wool, representing a witch, and another in wax, representing their intended victim. Now begin their incantations while the moon turns

red and hell hounds and snakes glide over the spot. They end in the burning of the wax effigy and as it burns life fades out of its prototype. See CANIDIA.

Compare this classic poet with the Elizabethan Samuel Daniels:

> The sly enchanter when, to work his will
> And secret wrong on some forespoken wight,
> Frames wax in form to represent aright
> The poor unwitting wretch he means to kill,
> And pricked the image framed by magic's skill
> Whereby to vex the party day and nights
> Sonnet prefixed to Sydney's
> *Astrophel* (1591).

From the middle ages, indeed, there still survives the lingering superstition that witches make wax images of their intended victims, which they stab, burn or otherwise maltreat with concurrent injury or death to the original in the flesh. Thus Grafton tells how Eleanor, Duchess of Gloucester, bribed Roger Bolingbroke, a cunning necromancer, and Margery Jordane, a witch, to devise an image of wax representing King Henry VI, which little by little was consumed by their sorcery,—"intending thereby in conclusion to waste and destroy the King's person." Shakspear in *II Henry VI* makes the Duchess conspire with the others against the King's life, but does not allude to the effigy. The end of the whole matter is duly set forth in Grafton's *A Chronicle of London*, under 20 Henry VI (1441–42), where it is told how the conviction of the duchess and her accomplices led to a public penance:

> In this year my Lady of Gloucester had confessed her witchcraft as it is aforesaid; she was enjoyned by all the spiritual assent to penance. Coming from Westminster to London in her barge, she landed at Temple Bridge, and there she took in her hand a taper of wax weighing two pounds and went through Fleet Street, barefoot and hoodless, to St. Paul's Church, where she offered up her taper at the high altar. On the Wednesday following she came again by barge to the Swan in Thames Street, whence she proceeded barefoot through Bridge Street and Grace Church Street to Leadenhall and St. Mary Cree. On Friday she disembarked at Queenhithe, and walked to Cheapside and St. Michael's, Cornhill. On each of these occasions she was met at the landing place by the Mayor, Sheriffs, and Crafts of London. The duchess was interned at Chester for life.

King James I was a firm believer in this form of incantation. "The devil," he says, "teacheth how to make pictures of wax or clay, that by roasting thereof, the persons that they bear the name of may be continually melted or dried away by continual sickness."—*Demonology*, ii, 5 (1597).

On the other hand, Bacon was another of the pioneers in repudiating the witchcraft superstition:

> Men may not too rashly believe the confession of witches, nor yet the evidence against them, for the witches themselves are imaginative and believe sometimes they do that which they do not, and people are credulous on that point and ready to impute accidents and natural operations to witchcraft. It is worthy the observing, that both in ancient and late times (as in the Thessalian witches and the meetings of witches that have been recorded by so many late confessions) the great wonders which they tell, of carrying in the air, transforming themselves into other bodies, etc., are still reported to be wrought, not by incantations or ceremonies, but by ointments and anointing themselves all over. This may justly move a man to think that these fables are the effect of imagination; for it is certain that ointments do all (if they be laid on anything thick) by stopping of the pores, shut in the vapors, and send them to the head extremely.—*Natural History.*

To go back to King James, he presents this reason as to why there are twenty women for every one man given over to witchcraft: "for as that sex is frailer than man is, so it is easier to be entrapped in these gross snares of the devil, as was over well proved to be true, by the serpent's deceiving Eva at the beginning, which makes him the homelier with that sex ever since."

Popular belief sometimes differentiates witches into three kinds. The first kind can hurt but not help, and are called Black Witches. The second, known as White Witches, can help but not hurt. The third species as a mixture of black and white are styled the Grey Witches, for they can both help and hurt, can heal the sick or aid honest folk to recover stolen property, or on the other hand

do injury more or less serious to men and animals. "According to the vulgar conceit," says Gaule, "distinction is usually made between the white and the black witch, the good and the bad witch. The bad witch they are wont to call him or her that works malefice or mischief to the bodies of men or beasts; the good witch they count him or her that helps to reveal, prevent or remove the same."

Grose's *Popular Antiquities* gives details as to the manner in which an old woman develops into a witch. There appears to her one day a man in black who tempts her into signing a contract to sell herself to him, body and soul. Much preliminary haggling may result as to the purchase money, but the amount is never very great, varying from a groat to a half crown. With the money the demon hands her a slip of parchment on which she writes her name or makes her mark with blood drawn from her own veins. Some ceremonial is occasionally added, the witch being required to put one hand to the sole of her foot and the other to the crown of her head. On departing he delivers to her an imp or familiar in the shape of a cat or a kitten, a mole, a miller fly or some other animal or insect which sucks her blood from different parts of her body.

So good a man as John Wesley accepted unquestioningly the Scripture exhortation "Thou shalt not suffer a witch to live" (Exodus xxii, 18). In 1768 he enters in his diary that "the giving up of witchcraft is in effect giving up the Bible." "It is true," he explains, "that the English in general, and indeed most of the men in Europe, have given up all accounts of witches and apparitions as mere old wives' fables. I am sorry for it, and I am willing to take this opportunity of entering my solemn protest against this violent compliment which so many that believe the Bible pay to those who do not believe it." Huxley, a far wiser man than Wesley, ironically suggests how the Bible and science have been reconciled in this particular, "The phraseology of supernaturalism may remain on men's lips, but in practice they are naturalists. The magistrate who listens with devout attention to the precept 'Thou shalt not suffer a witch to live' on Sunday, on Monday dismisses, as intrinsically absurd, a charge of bewitching a cow brought against some old woman; the superintendent of a lunatic asylum who substituted exorcism for rational modes of treatment would have but a short tenure of office."

Witches' Sabbath, in popular mediæval myth, a midnight assemblage of witches, sorcerers and demons which gathered together on Saturday night to blaspheme against God and His church, do honor to Satan, and indulge in obscene rites and revelries. Often the Sabbath was held under the patronage of Herodias, or Diana. Splendid banquets were served up in caricature of monkish asceticism; mock priests and friars conducted burlesques of sacred functions; everything, in short, was done to turn religion into ridicule. The witches having first anointed themselves with magic unguents arrived riding on brooms, coulstaves or spits. The devil himself, sometimes addressed under his own name of Satan, sometimes masquerading under the name of Master Leonard, presided over the ceremonies in the form of a huge black goat. Graves were violated for the purpose of obtaining joints of the fingers and toes of corpses with parts of the winding sheet whence they prepare a powder for magical purposes. The most famous of all these assemblages was the Sabbath celebrated by witches on the Blocksburg, a peak of the Brocken Mountains.

Heine in his brochure *The Romantic School in Germany* gives this description of these midnight revelries:

The Blocksburg is no charming Avalon, but a rendezvous for all that is hideous and horrible. On its summit sits Satan in the form of a black goat. Every witch ap-

proaches him with a candle in her hand and kisses him behind where the black ends. After this ceremony the infamous sisterhood dance round him, and sing, "Donderemus! Donderemus!" The goat bleats, the infernal company yell and hurrah. It is a bad omen for the witch who loses a shoe, for it is a sign that she will be burned during the year to come. But the mad music of the Sabbath, which is for all the world like that of Berlioz, drowns all painful forebodings, and when the poor witch awakes in the morning from her intoxication, she lies naked and weary in the ashes by the extinguished fire.

Elsewhere in the same book he adds this piece of information:

The prince of hell has among the witches of the meeting a chosen one who is known by the title of *archi-sposa* or arch-betrothed, who is his special mistress. Her ball costume is simple, or more than simple, for it consists of only one shoe of gold, for which reason she is known as the Lady of the Golden Shoe. She is a beautiful and grand, yes, almost colossal lady, for the devil is not only a *connoisseur en belles formes*, like a true artist, but also an amateur of flesh and thinks that the more flesh the more sin. In his refinement of wickedness he seeks to increase his sin by never selecting a maid, but always a married woman, for his chief bride, thus adding adultery to simple immorality. This *archi-sposa* must also be a good dancer, and at an unusually brilliant Sabbath ball the illustrious Goat sometimes descends from his pedestal and in eminent person executes with his naked beauty a peculiar dance which I will not describe, "for very important Christian reasons," as old Widman would say. Only so much will I hint, that it is an old national dance of Gomorra, the tradition of which after the destruction of the Cities of the Plain was preserved by Lot's daughters.

Wodan (the Odin of South Germany), the Scandinavian god of battles, the great chief of Valhalla to whom in the earliest times all the Teutonic tribes prayed for victory. Clad in golden helmet and breastplate, armed with his war-spear, Crugnir,—the death dealing lightning flash—mounted on his white, eight-footed steed, Sleipner, and followed by the Valkyries and a tumultous host (the Wild Hunt), he sweeps through the air and rejoices in the howling storm. Prisoners of war were sacrificed to him, the slain on the field of battle were his, so also were the victims of the gallows, suicides, and others who met a violent death. It was an old saying in Germany when a violent wind blew that some one had hanged himself. As a storm god he had milder attributes. The fertilizing showers that follow in his train led to his being looked upon as a patron of agriculture. The last sheaf of the harvest field was dedicated to him. As a sun god he is all-wise, for the sun peers into every nook and cranny. In the arms of the giantess Gunlod he quaffed from the cauldron Odrovir the draught of inspiration and shared it with seers and bards and heroes in Valhalla. Trusting to his wisdom he takes part in contests where after the clash of intellect against intellect in enigmatic speech the victor claims the head of the vanquished as a forfeit. In this dangerous rivalry he defeats the giant Vafthrudnir. Later he invents the Runes through which he gains the power of understanding and ruling all things. Thus he becomes the Spirit of Nature, the Allfather. He created man by animating two wooden figures whom the dwarfs had carved out of trees. These were Askr and Embla, the first human pair. It may be added that the origin of man from plants is an ancient Aryan myth, a curious anticipation of modern scientific theories.

Wodan was one of the three sons of Borr who was licked out of a salt ice-block by the cow Audhumla.

Wolfdietrich, in the mediæval poem of that name, a fabled ancestor of Dietrich of Berne. The story is an ancient blend of Gothic, Lombard and Byzantine saga, retold in German by a poet or rather several poets of the thirteenth century.

Wolfdietrich is the son of Hugdietrich the Byzantine emperor. Lending ear to a wicked intriguer the father disowns his little son and sends him to Duke Berchtung of Meran to put to death. But the duke is moved to pity and love for the wonderful child, saves his life and in time becomes his faithful liegeman. When the story of the boy's rescue reaches Constantinople Hugdietrich pardons Berchtung, but as he has already divided his kingdom among his other sons, there remains no portion for Wolfdietrich. The landless prince must conquer a kingdom for himself and he proceeds to do so. In the battles with his brother and the other adventures that befall

him in pursuit of his object, he is loyally aided by Duke Berchtung and his sixteen sons. Such of these as survive reap the reward of faithful service when Wolfdietrich finally triumphs.—CALVIN THOMAS: *A History of German Literature*, p. 68.

Wolfram von Eschenbach, the greatest of the mediæval poets of Germany (died about 1220), and save Walther von der Vogelweide the most popular of all the Minnesingers, has a distinct place in myth and romance. In the *Wartburg Kriegspiel* he is pitted against Heinrich von Ofterdingen and loses through a too partial decision by Klingsohr, the magician. Like most cavaliers of his age Wolfram, by his own confession, could neither read nor write, and was compelled to employ a reader and an amanuensis. According to a local legend he was visited in his chamber at Eisenach by the familiar spirit of Klingsohr, who had arrived at Eisenach through the air, and taken lodgings with a citizen whose ominous name was Hellegrave or Count of Hell. The familiar wrote on the wall of Wolfram's chamber words implying that the poet was no better than a layman, which in those days meant an ignoramus. His host, fired by zeal for the reputation of his guest, caused the stone on which the inscription was written to be taken out of the wall and thrown into the neighboring stream of the Hörsel: but the room is still called "the dark chamber." See OFTERDINGEN and TANNHÄUSER.

Wooden Horse of Troy. This strategic machine is mentioned by Homer in the *Odyssey*, Book iv. Odysseus, seated beside King Alcinous, in the land of the Phæacians, bids the blind minstrel Demodocus sing the story of the wondrous horse. The minstrel obeys. He tells how the Greeks, in despair of taking Troy by force, resorted at last to stratagem. Constructing a huge framework in the shape of a horse, as a pretended offering to the gods, they set fire to their sea-camp and sailed away, ostensibly for home, leaving an armed company hidden in the womb of the monster. The Trojans, after much debate, were persuaded to drag it inside their walls; the Greeks issued forth at midnight, and opened the gates of the city to their brethren who had secretly returned. And thus Troy fell.

Virgil (*Æneid*, ii) has amplified this bare outline. Æneas tells the story to Queen Dido in Carthage. He describes how the entrance of the horse into the city was opposed by the priest Laocoön (*q.v.*), who went so far as to hurl a spear against its side. But a prisoner is brought in: the treacherous Sinon, who pretends to be a persecuted fugitive from the Greeks. His story is believed; King Priam adjures him to reveal the true intent of the wooden horse. He swears it is an offering to Minerva, which the Greeks had designed to set up within the walls of Troy as soon as they had captured the city. Its presence there was an assurance of safety and of future dominion over the world. Then a miracle happens. Two huge serpents issue from the sea and strangle Laocoön and his sons. The Trojans accept the omen and drag the wooden horse through an improvised breach in their walls, but not without ominous difficulty:

Four times 'twas on the threshold stayed;
Four times the armor clashed and brayed;
Yet press we on with passion blind,
All forethought blotted from our mind,
Till the dread monster we instal
Within the temple's tower-built wall.

Inside, the fabric is full of armed Greeks. Their number is not given. Napoleon was skeptical of the whole story. He declared that not "even a single company of the guard" could be hidden in the machine and dragged for any considerable distance. Virgil, however, mentions by name only 9 men as coming out of the horse. Among them is Ulysses but not Diomed, his co-inventor of the stratagem. Hence, it has been argued, Virgil did not mean that these 9 were the only men in the horse. At midnight Sinon looked out seaward and beheld a light in the offing.

It was the signal agreed upon, the Greek fleet had returned under cover of darkness from its lurking place at Tenedos. Then he silently undid the fastenings of the horse, and the Greek adventurers emerged from their wooden prison.

There is a story alluded to in a fragment still surviving from a lost tragedy of Sophocles that on the night of Troy's capture her tutelary deities departed in a body, taking their images with them. So Josephus records that before the fall of Jerusalem supernatural voices were heard in the night exclaiming "Let us depart hence!" The Romans had a regular formula for the evocation of the gods from an enemy's city, and inviting them, with promises of all due honors and sacrifices, to transfer their seat to Rome. To attack any city without these solemn preliminaries was held to bring a curse upon the besiegers. For this reason, says Macrobius, the real name of Rome and of its guardian deity was always held a secret.

Woodhouselee Ghost, in Scottish folklore, a ghost which is popularly believed to inhabit the old mansion of Woodhouselee, on the Pentland Hills, five miles south of Edinburgh. Miss Fraser-Tytler, whose family occupied the house for many years, gives the following account of the ghost (Burgon's *Life of P. F. Tytler*, 1859):

> There was one bedroom in the house which, though of no extraordinary dimensions, was always called the *big* bedroom. Two sides of the walls of this room were covered with very old tapestry representing subjects from Scripture. Near the head of the bed there was a mysterious-looking small and very old door which led into a turret fitted up as a dressing-room. From this small door the ghost was wont to issue. No servant would enter the big bedroom after dusk, and even in daylight they went in pairs. To my aunt's old nurse, who constantly resided in the family, and who with her daughter Betty, the maid (a rosy-looking damsel), took charge of the house during the winter, Lady Anne (the ghost) had frequently appeared. Old Catherine was a singularly interesting looking person in appearance, tall, pale, and thin, and herself like a gentle spirit from the unseen world. We talked to her often of Lady Anne. "'Deed," she said, "I have seen her times out o' number, but I am in no ways fear'd; I ken weel she canna gang beyond her commission; but there's that silly feckless thing Betty, she met her in the lang passage ae night in the winter time, and she had nae a drap o' bluid in her face for a fortnight after. She says Lady Anne came sae near her she could see her dress quite weill; it was a Manchester muslin with a wee flower."

Sir Walter Scott, we are told, "used to laugh at this 'wee flower,' and hope that Lady Anne would never change her dress." The story of this ghost has a historical interest from its connection with one of the blackest crimes in Scottish history, the murder of Regent Moray by James Hamilton, of Bothwellhaugh. The crime was committed to gratify private revenge as well as for political reasons. Some time previous Hamilton had been taken prisoner at the battle of Langside, and condemned to death. But his life had been spared by the Regent, who contented himself with the confiscation of his estates. Woodhouselee, which belonged to Hamilton's wife, was transferred to one of the Regent's favorites, who barbarously turned its mistress naked out of doors, on a cold winter's night, and she was found next morning furiously mad. Popular tradition embellished the story by placing a new-born child in her arms and making her die of the ill-treatment. Her ghost it is that haunts the house. But her real name was Isabella, not Anne.

Worm (Anglo-Saxon *wyrm*), in English legend, an early popular name for any serpent, but specifically for a fabulous serpentine monster, equivalent to the *draco* of the Latins. The latter name, domesticated as dragon, finally ousted the Anglo-Saxon term from current English use, though it still survives in local legend, as, for example, in the Lambton Worm (*q.v.*).

The dragon was usually represented as a monstrous snake, fire-breathing, with a scaly body terminating in a many-ringed tail, 4 legs armed with talons, and huge bat-like wings. In the East, where serpents were large and deadly, and consequently ob-

jects of personal dread, the dragon was a symbol of evil. In Greece it often mingled beneficent with malignant traits. The hundred-headed Hydra, the grotesque Chimæra, were counterbalanced by the sacred snakes of Æsculapius, the Python at Delphi, and the dragons who watched over the Golden Fleece and the gardens of the Hesperides. The two latter were slain, indeed, one by Jason, the other by Hercules, but they fell in the performance of their duty. Christianity confused the benevolent and malevolent serpent deities in a common condemnation. From the Hebrew story in Genesis, from the Egyptian Apophis, from the Hindoo serpent of the world of darkness vanquished by Ra, and similar legends mediæval myth borrowed the conception of the dragon as a personification of the powers of evil, if not the actual devil himself.

A favorite myth, ancient and mediæval alike, was that of a hero slaying a dragon. This myth has floated through the minds of many races and has been fitted with different names,—Apollo, Cadmus, Perseus, Sigurd, Beowulf, etc.,—in different times and places. It is quite possible, as comparative mythologists would have us believe, that the notion may originally have been a mythical description of the sun dispersing the storm-cloud.

The Babylonian epic of creation records the destruction of the chaos-monster by the solar deity Marduk. When the Greeks fell heirs to the ancient Asiatic mythology it was Perseus, offspring of the sun-god, who slew the dragon at Jaffa and released the maiden Andromeda. About the sixth century of our era the exploit was transferred to St. George, whose victory over the sea-monster may have been an unconscious parable of the overthrow of heathenism by Christianity. Like Perseus, St. George fought his battle to release a beautiful maiden, but unlike Perseus, he did not marry her. The grateful father, governor of Beiruth, built a church in honor of the saint, and instituted an annual memorial feast which during the Middle Ages was celebrated by both the Christians and the Moslems of the city.

Spenser, in the *Faërie Queene*, has retold this story in allegorical fashion, making the Red Cross Knight (*i.e.*, St. George) the representative of England, and as such rescuing Una (in one of her aspects, orthodox Protestantism) from the Dragon of Popery. His description of the "Dreadful Beast" is a poetical blend of all the mediæval conceptions on the subject:

By this, the dreadful Beast drew nigh to hand.
Halfe flying and halfe footing in his haste,
That with his largenesse measured much land,
And made wide shadow under his huge waste,
As mountaine doth the valley overcaste.
Approching nigh, he reared high afore
His body monstrous, horrible, and vaste;
Which, to increase his wondrous greatnes more,
Was swoln with wrath and poyson, and with bloody gore;

And over all with brasen scales was armd,
Like plated cote of steele, so couched neare
That nought mote perce; ne might his corse bee harmd
With dint of sword, nor push of pointed speare:
Which as an Eagle, seeing pray appeare,
His aery plumes doth rouze, full rudely dight;
So shaked he, that horror was to heare:
For as the clashing of an Armor bright,
Such noyse his rouzed scales did send unto the knight.

His flaggy winges, when forth he did display,
Were like two sayles, in which the hollow wynd
Is gathered full, and worketh speedy way:
And eke the pennes, that did his pineons bynd,
Were like the mayne-yardes with flying canvas lynd;
With which whenas him list the ayre to beat,
And there by force unwonted passage fynd,
The cloudes before him fledd for terror great,
And all the hevens stood still amazed with his threat.

SPENSER: *Faërie Queene*, i, xi, 8.

Modern geological discoveries have established the fact that animals quite as fearsome as the mythical dragon once infested sea and shore. There can be little doubt that the early Hellenic tribes retained traditions of these antediluvian monsters.

The dragon that guarded the Golden Fleece may have been an imperfect reminiscence of that terrible carnivorous lizard the megalosaurus, which Buckland estimated at over 60 feet in length. The sea-monster that threatened Andromeda may similarly have been an avatar of the ichthyosaurus, whose awful eyes, fully a foot in diameter, seem to have been fashioned to resist anything save the Gorgon stare of Medusa.

In short, the conventional dragon is a Pterodactylian reptile. Ruskin remarked on Turner's picture of the dragon guarding the Hesperides (1806) that this conception, at a time when no Saurian skeleton was within the artist's reach, presented a singular instance of the scientific imagination. After Ruskin published his remark an old friend of the artist explained that Turner himself has told him he copied that dragon from a Christmas pantomime in Drury Lane Theatre. It is a far cry from the green sand to the green-room!

Thomas Wright's *History of Caricature* reproduces an engraving by Della Bella, published in 1637, which shows a witch mounted on a dragon. It was drawn to illustrate a mask, *L'Inferno*, produced by the Grand Duke Ferdinand II in Florence. Wright remarked that it "might have been borrowed from some distant geological period."

Y

Yama, in Hindu myth, the judge and ruler of the dead. It is only in post-Vedic times, however, that this dignity has been thrust upon him, and his name consequently misinterpreted as the Restrainer. It really means the Twin. According to the Rig-Veda he had a twin sister Yami. They were the children of Vivasvat, the god of the dawn, and were the first inhabitants of the earth,—the Adam and Eve of ancient Hinduism. Yama is represented green in complexion, red in garments, four-armed, and sitting crowned on a buffalo. He holds a club and noose, with which the souls of the departed are drawn from their bodies.

With his sister, Yama dwelt in a paradise from which the wicked were excluded by two guardian dogs and where the blessed dead dwelt in eternal delight. There, drinking the soma which rendered them immortal as the gods, they gathered around Yama under the shade of a celestial tree and listened rapturously as he played upon the flute. In the later myths we find that these glorified spirits were permitted to leave Yama's realm and revisit their friends on certain days during the celebration for the feasts of the dead and to demand food, when it was advisable to give them what they desired.

The Vedas give no description of any special hell for the wicked, this idea having been developed only in post-Vedic times. The Vishnu Purana mentions the names of the various hells. See SPENCE, *Non-Classical Mythology*, p. 190.

Yankee Doodle, a humorous personification of the American colonists, first applied to them in derision by the English soldiers and then defiantly accepted by them in a song entitled *The Yankees Return to Camp*, which received its final form in a version printed in 1813. The tune can be traced back until its origin is lost in the mists of antiquity and words fitted to it were familiar in the nursery lore of Charles I's time:

> Lucy Locket lost her pocket,
> Kitty Fisher found it;
> Not a bit of money in it,
> Only a binding round it.

Kitty Fisher was a noted member of the demi-monde of the time, and the name survived in the Fisher's Jig of 1750. Lucy Locket is a popular name in some parts of England for the Cuckoo flower and the name has

literary associations because Gay chose it for one of the " dear charmers " of *The Beggar's Opera.* See this entry in Vol. I.

Possibly the words sung to the tune of Yankee Doodle are only an adaptation of older ones about the flower, or at least suggested by them. In the time of Cromwell's Protectorate is found the verse familiar, with slight alteration, in our own day:

> Yankee Doodle came to town,
> Upon a *Kentish* pony;
> He stuck a feather in his hat
> And called it macaroni.

There is some evidence that the Cavaliers applied the name Yankee or Nankee to the Roundheads and that after its origin was forgotten the word lingered among the people to be revived as a contemptuous epithet for the descendants of the Roundheads, the New England colonists. It is even said that Nankee Doodle was Cromwell himself, who went up to Oxford with a single feather in his cap, fastened by a " Maccaroni " knot.

Yellow Dwarf, the, in the Countess d'Aulnoy's tale of that name (1682) founded upon ancient traditions, an ugly and malignant imp, so called from his complexion and the orange tree he lived in. " He wore a coarse yellow stuff jacket and had no hair to hide his large ears." Yellow Dwarf saved the princess All-Fair from two lions on condition that she would marry him. Seeking to evade this promise All-Fair betrothed herself to the gallant king of the Golden Mines, but on the wedding morn she was carried off by Yellow Dwarf, riding on a Spanish cat, and was immured in Steel Castle. Golden Mines came to her rescue with a magic diamond sword. Unfortunately, he dropped the weapon in his joy at seeing her again. Yellow Dwarf picked it up and plunged it into his heart. All-Fair died of grief.

Ygerne or **Igerne,** in Arthurian legend, the mother of King Arthur; wife, successively, of Duke Gorlois, lord of Tintagel Castle in Cornwall, and of Uther Pendragon. Uther fell in love with her while Gorlois was alive. She not only resisted his advances but informed her husband, who withdrew her from the court. Thereupon Uther declared war upon Gorlois and besieged him in his castle. All accounts agree that he was slain and that Uther married the widow:

> Enforced she was to wed him in her tears
> And with a shameful swiftness.
> TENNYSON: *Coming of Arthur.*

Tennyson ignores a story told by Malory and many of his predecessors, that Uther enlisted the magic arts of Merlin to possess the lady even before Gorlois's death. Merlin transformed Uther into the likeness of the duke, and himself and Arthur's squire into that of the duke's attendants. This triple metamorphosis deceived every one; Arthur was received by the queen in all good faith and spent the night with her while Uther was engaged in his last fight. Some accounts, however, make Uther die nine months later, on the very day of Arthur's birth.

The story of the deception was evidently inspired by the classic myth of Jupiter and Alcmena (*q.v.*), whose issue, Hercules, bore the same rank in Greek myth that Arthur did in mediæval romance. See also NECTANEBUS.

Ovid in *Metamorphoses,* vi, tells how Arachne wove into her tapestry stories of the amours of Jupiter.

> The Mæonian Nymph delineates Europa, deceived by the form of the bull; and you would think it a real bull, and real sea. She herself seems to be looking upon the land which she has left, and to be crying out to her companions, and to be in dread of the touch of the dashing waters, and to be drawing up her timid feet. She drew also Asterie, seized by the struggling eagle; and made Leda, reclining beneath the wings of the swan. She added, how Jupiter, concealed under the form of a Satyr, impregnated Antiope, the beauteous daughter of Nycteus, with a twin offspring; how he was Amphitryon, when he beguiled thee, Tirynthian dame; how, turned to gold, he deceived Danaë; how, changed into fire, the daughter of Asopus; how, as a shepherd, Mnemosyne; and as a speckled serpent, Deois.

Ymir, a primeval giant of Norse mythology who came into existence through the interworking of heat and cold in the abyss of Ginnungagap. He was the progenitor of the race of Giants. The cow Audhumla, formed simultaneously with himself through the same agency, fed him by 4 streams of milk that streamed from her. The cow called into being a giant named Buri by licking certain stones that were covered with salt and hoarfrost. The first day she licked there appeared the hair of a man, the second day his head, the third day the entire being. Meanwhile Ymir in his sleep engendered a man and a woman from his sweat, and also a son from his feet. From the latter descended the Frost giants. Buri begat Borr, who became the father of Odin, Vili and Ve, and these three slew Ymir and hurled his body into Ginnungagap. His flesh became land, his bones the mountains, his skull the heavens, his brains the clouds, while Midgard was formed from his eyebrows.

Yonec, titular character in the *Lai de Yonec* (circa 1150) by Marie de France. His mother was the young wife of an aged husband who had jealously shut her up in a tower and set his widowed sister to guard her. For seven years she continued in solitary durance. Then one day when her guardian was absent she gave vent to her plaints from a window. A hawk flew in and, immediately on alighting, became a handsome knight. For some months the pair carried on a secret intrigue. The husband, however, suspected that her restored cheerfulness boded ill to his honor and set a trap to discover its reason. He placed four sharp swords in the window, which cut and maimed the hawk when he next presented himself. He was able to fly away, however, and the lady, leaping twenty feet out of the window, followed his flight by the blood drops he let fall. At last she tracked him to his palace in a silver city. The dying knight warned her to return, and giving her a sword and a ring, bade her never part with either till their expected son should have become recognized as a gallant knight. Then would she, her husband, and her son go to a feast, and lodge at an abbey where should be seen a noble monument. Here the son would learn the secret of his birth and be girt with the sword. In due time the lady bore a son whom she named Yonec and everything came to pass as her lover had prophesied. But when Yonec, at the tomb of his real father, learned the secret of his birth, he smote off, with his newly acquired sword, the head of his mother's husband. The lady expired upon her true love's body and was buried in the same tomb. Yonec was proclaimed king of the realm.

Yoshitsune (1159–1190), one of the great national heroes of Japan, head of the clan Minamoto, which under his leadership defeated and annihilated the rival clan Taira, and became the ruling power in the land. Like most national heroes of the middle ages Yoshitsune's life-story has been enveloped in a cloud of myth and fable, which have obscured his historical character even in the accepted annals of Japan. Especially popular is his victory over the giant Benkei, who had left the priesthood to become a sort of bandit, and their subsequent alliance. Benkei had collected 999 swords from his victims on the highway, and complacently expected to complete his tale of 1000 when he first encountered Yoshitsune on the bridge of Grojo. The young, gentle, and diminutive nobleman looked like an easy prey to the mighty and ferocious outlaw. But skill, agility and adroitness proved more than a match for brute strength and stature, and soon brought the giant to his knees. His life was spared and from that moment Benkei, a changed character, became the obedient squire and devoted companion of Yoshitsune, whose fortunes he shared even unto the end. He died "pierced with a hundred arrows" in the final battle

of a civil war waged by Yoshitsune's jealous brother, Yoritomo. Yoshitsune, himself, who had refused to take an active share in the fratricidal strife, was beheaded. But there is another legend concerning Yoshitsune's end which identifies him with the Mongol emperor, Genghis Khan. According to this legend Yoshitsune escaped from the field of blood. Just after he disappeared from Northern Japan there sprang into prominence on the mainland of Asia the famous conqueror, a man of his own age. The career of Genghis Khan is known to the whole world, but only from this time forward. Of his earlier years the accounts from Tartar sources are vague and self-contradictory. His emergence into authentic history did not occur until he was past thirty. It is strange that a man of his extraordinary character should not have been heard of sooner, were he really a native of the place in which his conquering activities began and a member of the family to which he is usually accredited. For other coincidences which seem to kin the two characters the reader is referred to an article by Arthur Morrison, *The Japanese Bayard*, in the London *Strand* for June, 1912.

Ys or **Is**, according to Breton myth, a city that lies at the bottom of the sea off the coast of Cornouailles in Brittany. Tradition asserts that it was erected as his capital by King Gradlon, or Grallon, about the year 495. He built it below the level of the sea, on a wide plain, and surrounded it by stout walls to keep out the sea. Though a good and pious king, he had a wicked daughter, named Dahut, who dwelt in a lofty tower, where she held impious revels with a succession of lovers. When tired of one lover she had him thrown into a well, and chose another. Once her paramour begged her to obtain for him the silver key which locked the great sluice-gates in the walls, and which her father always wore around his neck. Dahut consented, and stole the key from Gradlon's neck while he slept; either she or her lover opened the gates in idle folly, the waters rushed in and submerged the town. Gradlon was awakened by a voice bidding him rise and flee; he mounted his horse and took with him Dahut, whom he loved in spite of her crimes, but the floods pursued them, and the voice called to him to cast away the demon beside him. Dahut fell into the billows and was drowned, while her father escaped. The waves stopped their course at the very spot where Dahut perished, but the city was lost forever. Gradlon established his court at Kemper, near Quimper, the capital of Cornouailles.

A variation of the story represents Dahut as an enchantress, who built the walls of Ys by the aid of spirits. When her father, urged by the hermit Corentin, reproved her for her profligacy, she imprisoned him, and warned the hermit never to approach Ys again. Corentin, however, disguised himself as a prince, won her love, and, obtaining the key in the manner above described, freed Gradlon, and let loose the waters upon Ys and Dahut.

Every five years on the first night of May the peasants say that the city, with all its castles and towers, rises at the first stroke of midnight and sinks again at the twelfth. If any one succeeds in entering the palace of Dahut while the clock is striking and possessing himself of a magic ring of nut-wood which is in one of its apartments, he will thereafter have every wish gratified. A young man named Kurd made the trial, but did not escape in time, and sank with the city beneath the waters.

Such was the magnificence of Ys, or Ker-is as it is sometimes called, that Paris is said to have derived its name from being equal to Is,—Par-Is. Near Laonal is a chapel where a phantom priest waits to say mass. The saying goes, —

> Sept manteaux d'écarlate et soixante,
> Sans nommer les autres,
> Venaient de la ville d'Is
> A la messe à Laonal.

The country people say that they can hear sometimes the church-bells of the submerged city ringing with the motion of the current. Ernest Renan uses this as a simile in his *Souvenirs;*—just as the peasants catch the sound of the Is bells, so can he at certain moments hear from the depths of his soul the faint echoes of the old religious beliefs in which he was trained. See VINETA.

Ysaie le Triste, in an early mediæval romance of that name, the love-child of Tristan and Yseult, borne secretly by the lady after the hero's death and left in charge of a hermit. Fairies attended him in his childhood and dowered him with strength, courage and other knightly traits. By their direction the hermit took the child to the tomb of Lancelot and dubbed him a knight with the grisly right arm of the skeleton. Then, with the dwarf Tronc as his companion, Ysaie appeared at the court of King Ireon, whose niece Martha had been so favorably impressed by his reputation for beauty and strength that she was quite ready to yield herself to his embraces. A son, Mark, was born in due course, but many perilous adventures had to be encountered and the son had grown to manhood ere Ysaie and Martha were united as husband and wife on the very day of Mark's marriage to Orimonda, a Saracen princess, whom he had captured and baptized. See also TRONC.

Ysonde. In the romance of *Tristrem,* attributed to Thomas Rymour, there are two ladies of this name, one the wife of King Mark, whom Tristrem himself loved, and the other the lady whom he married for convenience, after he had broken off relations with his royal paramour. In other romances and poems the name is indifferently spelt as Yseult, Iseult, Isonde, etc. The latter form is the one adopted by Malory in his *Morte d'Arthur.* Malory says nothing about the magic love-draught, which is the real crux of the more famous version of the story as endorsed by Thomas Rymour, and which constitutes a poetic condonation of the lovers' guilt. According to Thomas, Tristrem, a Cornish knight, is cured by the Queen of Ireland of a dangerous wound in his thigh inflicted by an Irish giant named Moraunt, whom, however, he succeeds in slaying. In gratitude he undertakes to instruct her daughter, Ysonde, in poetry and music, and on his return to Cornwall he so inflamed King Mark's imagination with reports of the princess's beauty and grace that Tristrem is sent to sue for her hand on behalf of King Mark. He escorts her to Cornwall. Unfortunately, before sailing, the queen brews a love potion which is to be given to Ysonde and Mark, that they may fall mutually in love. The maid, Brengwain, gives it by mistake to Tristrem and Ysonde on the ship. A violent mutual passion springs up between the young couple, which is full of terrible consequences. Mark finally pardons the couple after discovering their guilt and Tristrem, in the course of many wanderings, finds himself in Brittany. Here he makes a song upon Ysonde. The daughter of the king of that realm is also called Ysonde, and her father, imagining that she is the lady thus honored, gives Tristrem her hand. Though he accepts it, the marriage is not consummated. At a great tournament in Cornwall Tristrem vanquishes all comers, but, returning to Brittany, receives an arrow in his old wound. None can cure it save Ysonde of Cornwall. Tristrem sends his brother-in-law, Ganhardin, to bring that lady to his sick bed. Should Ganhardin succeed in his quest, he must hoist a white flag; if he fails, a black one. A white sail is in fact displayed, but the jealous Ysonde of Brittany tells Tristrem that it is a black one. He concludes that Ysonde of Cornwall has abandoned him, and, sinking back in his bed, yields up the ghost. The lady rushes in, discovers what has happened, and expires on his breast. In some of the mediæval romances the two Iseults, or Ysondes, are kinned as sisters.

The lady of Brittany is sometimes described as La Blanche Mains, or the White Hands, while the other is, more simply, called La Beale (the beautiful) Ysonde.

Yuclaou (Chin. *the old man of the moon*), in popular mythology of China, a divinity who dwells in the moon and whose peculiar business it is to tie together at their birth with an invisible silken cord all youths and maidens who are predestined for each other, after which the most distant separation, and apparently insurmountable obstacles, cannot prevent their ultimate union. This is what is called *Yewyuen*—"having a connexion in fate."

Yvetôt, King of, a name made famous in literature by Béranger's ballad *Le Roi d'Yvetôt*. It appeared in May, 1813, just after Napoleon's disastrous retreat from Moscow. The satirical contrast of the jolly "roi bon-enfant," whose little kingdom rejoiced in peace and prosperity, with the ambitious and restless Emperor was recognized at once. Napoleon was advised by the police to suppress it, but he apparently failed to perceive its sting. That the Bourbons saw and rejoiced in its tendency is evident from the speech of Louis XVIII when asked in 1815 to reprimand Béranger for disloyal utterances: "We must pardon a great deal to the author of *The King of Yvetôt*."

The King and the kingdom of Yvetôt, long before Béranger's time, had been an occasion for fun among French humorists, though little known outside of France. Yvetôt is a little principality of Normandy. One legend affirms that King Clotaire bestowed the title in 525 upon the son of Walter, Lord of Yvetôt, in atonement for a sacrilegious crime. Walter, a banished noble, seeking to effect a reconciliation with his monarch when the latter was hearing mass, was slain at the church entrance by Clotaire.

Another tradition says that the first king of Yvetôt was one Ansfred, styled "le Drôle," or "the humorous," who accompanied William of Normandy during his victorious invasion of England. For his services Ansfred was rewarded by the gifts of the fiefs or estates of Yvetôt and Taillanville in the Plains of Caux. He assumed, for some doubtful reason, the title of Roi d'Yvetôt; and his heirs have held that kingly designation ever since. Neither tradition is supported by adequate evidence.

That there was a King of Yvetôt is, however, certain, as allusions to the title are occasionally found in French history. We hear of it in the reign of Louis XI (1461–1483). Jean Baucher was called "King" under Charles VIII (1483–1498); Francis I (1515–1547) addressed the lady of Yvetôt as "Queen"; Henry II (1547–1549) officially recognized the title, and Henry IV (1589–1610) is known to have exclained, "Ventre St. Gris, if I lose the kingdom of France, I wish at least to be King of Yvetôt." Authentic records do not trace the title with any certainty earlier than the time of Louis XI, and its origin is still obscure.

The Revolution, which overwhelmed the French king, did not spare his royal brother of Yvetôt, and the parochial monarch was one of the first victims of the guillotine.

Z

Zaleucus, lawgiver to the Epizephrian Locrians. The date of his legislation is assigned to B.C. 660. His code is said to have been just but severe. There is little evidence for his existence and less for the legend with which his name is most usually associated, that he insisted in having one of his own eyes put out rather than allow his son, con-

victed of abusing a virgin, to lose both his eyes. The punishment for this crime was the infliction of total blindness. The story is told by Valerius Maximus. It is retold in the *Gesta Romanorum*, Tale 1, where the protagonist is named Emperor Zelongus.

Zarca, heroine of an Arabic legend which has been set down in writing by Obaid ibn Shariyeh, a younger contemporary of Mahomet.

Long before the time of the prophet the tribes of Tasm and Jadis were united under the chieftainship of King Amlak. But because he chose to exercise the *droit de seigneur* on all newly wedded virgins the tribe of Jadis determined to rise against him under the leadership of El Aswad, whose sister had been obliged to submit to this legalized outrage. Not being powerful enough to compass Amlak's downfall by force, El Aswad decided upon strategy. He invited the tyrant to be present at a great feast given by his tribe in the valley of El-Yemâmeh. The Jadis had previously hidden their swords in the sand. When the men of Tasm were busily engaged in eating, they drew out the concealed weapons and massacred their guests. Only one man Riyah escaped to tell the tale to Hassan, the overlord of King Amlak. King Hassan, greatly wroth, consented to lead an army against the Jadis. Riyah told him that amongst the women of Jadis there was one named Zarca, whose sight was so powerful that she could see at a distance of three days' journey, and he advised King Hassan to adopt precautions for concealing the march of his army, lest the enemy take to flight. The King thereupon ordered that every soldier should take the branch of a tree for the purpose of hiding his person. But, as they marched on, the keen eyes of Zarca detected a man who had stepped aside from the rest, in order to mend his shoe, and she gave an alarm. The tribe only laughed at her fears when she explained that she had seen a man marching behind a tree, and they kept on deriding her until the troops arrived and slew them. Hassan ordered Zarca into his presence, and questioned her as to the secret of her sight. She replied that it was due to the ore of antimony, which she reduced to powder and applied to her eyes as a collyrium every night. The king ordered her eyes to be examined and beneath the pupils were found ducts or arteries, which had become black through the excessive use of kohl. Evidently this is an early oriental form of the legend of Birnam Wood and Dunsinane, whereof Shakspear has availed himself in *Macbeth*. Professor M. Jastrow in *Poet Lore*, 1890, vol. ii, p. 247, makes this comment: "While I am inclined to regard the Arabic version as approaching to the primitive form—certainly far more primitive in its features than any of the others—I do not think that scholars will hit upon Arabia as the final source." See FURNESS, *Variorum Shakspear, Macbeth*, p. 326.

Zauberflöte, in German popular myth, a magic flute capable of inspiring love in those who hear it. When bestowed by the powers of darkness the love is mere sensuality, but in the hands of the powers of light it is sublimated into something high and holy. In Mozart's opera *Die Zauberflöte* (1791) the flute guides Tamino and Pamina through all worldly dangers to the mysteries of Isis and the knowledge of divine truth.

Zenelophon. See COPHETUA.

Zerbino, in Ariosto's *Orlando Furioso*, a Scottish knight who kills Cloridan in fair combat, but spares his servitor Medoro. Gallant, brave, handsome, he passionately loves and is passionately loved by his youthful bride, Isabella, daughter of the King of Gallicia. When Orlando goes mad he piously gathers together the scattered arms of the hapless knight, and hangs them on a pine tree with the inscription, "These are the arms of the Paladin Orlando":

Here Prince Zerbino all the arms unites,
And hangs like a fair trophy on a pine.
And to preserve them safe from errant knights,
Natives or foreigners, in one short line

Upon the saplings verdant surface writes:
"Orlando's arms, King Charles's paladine."
As he would say "Let none this harness move,
Who cannot with its lord his prowess prove."
Orlando Furioso, xviii, 44.
WILLIAM S. ROSE, Trans.

Up comes Mandricardo, emperor of Tartary. He attempts to seize the sword Durindane. The two warriors clash, Zerbino is fatally wounded. He falls from his horse; Mandricardo rides away with the spoils of his victory.

Zeus, the greatest of the Greek gods, whom the Romans identified with Jupiter, the greatest of the Latin gods. One of the seven children of Cronos and Rhea, he was both the brother and the husband of Hera.

When he and his two brothers divided the universe among themselves Poseidon took the sea, Hades the lower world and Zeus the heavens, and the earth remained common to all. Hesiod says that he was not swallowed up at birth by Cronos (*q.v.*) as were all his brothers and sisters. Rhea secreted him in a cave of Mount Ægeon and gave Cronos a stone wrapped up in cloth which he swallowed in belief that it was his son. The young god delivered the Cyclops from the bondage of Cronos; and in gratitude they dowered him with thunder and lightning. He also liberated the Gigantes and they fought with him against the Titans, who were conquered and shut up in Tartarus. According to Homer, Zeus dwelt on Mount Olympus, whose lofty summit penetrated into heaven itself. He is the father of gods and men, the greatest among the immortals, the supreme ruler of the universe; the founder of knightly power, the conservator of law and order. The shaking of his ægis produces storm; he hurls thunderbolts at whomsoever offends him. The Homeric epithets describe him as the thunderer, the cloud-compeller, etc., and from many sources other surnames were derived from his powers and functions or from the places where he was worshipped. By Hera, his consort, he had two sons, Ares and Hephæstus, and one daughter, Hebe. But he was continually philandering with other goddesses and with the daughters of men, Demeter, Eurynome, Leto, Mnemosyne and Metis, among the first; with Europa, Io, Leda, among the latter. These produced a number of children, the most famous of whom were Apollo, Artemis, Athena, and the Dioscuri.

The statue of the Olympian Zeus, by Phidias, now lost, was considered the greatest of all Grecian statues and therefore the world's masterpiece in sculpture. The national was "chryselephantine," *i.e.*, part ivory and part gold. The figure was seated and measured 40 feet. Phidias avowedly took his idea from Homer's description in Book i of the *Iliad:*

He spoke and awful bends his sable brows,
Shakes his ambrosial curls and gives the nod
The stamp of fate and sanction of the god.
High heaven with reverence the dread signal took,
And all Olympus to the centre shook.
POPE, Trans.

Cowper's version is less famous but is true to the original:

He ceased, and under his dark brows the nod
Vouchsafed of confirmation. All around
The sovereign's everlasting head his curls
Ambrosial shook, and the huge mountain reeled.

It was said of the Phidian Zeus that before seeing it none could imagine what deity looked like, and after seeing it none could imagine how deity could look otherwise. A mediæval legend tells of a certain painter who attempted a picture of Christ. But despite himself it was Zeus whom he drew. The accursed hand which, even inadvertently, degraded the Saviour in this fashion was promptly shrivelled. The prayer of the patriarch Gennadius, however, was answered when he besought the Almighty to pardon the involuntary offence and restore the hand to health. But Gennadius that night was visited by demons who warned

him that after his death they would rule the church.

We are indebted to comparative mythologists of modern times for knowledge of the fact that the Greek word *Zeus*, like the Latin words *deus*, *divus*, and *Jovis*, the German *Tiu*, and the English deity, all are forms of the Sanskrit word for God—*deva*, which in its turn comes from the Aryan root div, to shine.

We have in the Veda the invocation Dyauspitar,—the Greek Zeus πάτηρ, the Latin Jupiter—and that means in all the three languages what it meant before these three languages were torn asunder, it means Heaven-father! These two words are not mere words; they are to my mind the oldest poem, the oldest prayer of mankind or at least of that pure branch of it to which we belong . . . We little thought when we heard for the first time the name of Jupiter, degraded it may be by Homer or Ovid into a scolding husband or a faithless lover, what sacred records lay enshrined in this holy name.—MAX MULLER: *Chips from a German Workshop*.

Ziffius, a marine monster mentioned by early naturalists, was generally identified with the sword fish or xiphias.

The horrible sea-satyr that doth show
His fearful face in times of greatest storm;
Huge Ziffius, whom mariners eschew
No less than rocks, as travellers inform.
SPENSER: *Faërie Queene*, ii, 12.

Zika or **Zizka von Trocnow, John** (1360–1424), one of the most famous leaders of the Hussites of Bohemia and one of the greatest warriors of history. Two legends have attached themselves to his name. The first is that his sister had been seduced by a monk, whence he became a bitter adversary of the Catholic church and a willing convert to John Huss's teachings. Whenever he heard the shriek of a Catholic at the stake he called it his sister's bridal-song. At death he is said to have ordered his skin to be made into drum-heads.

For every page of paper shall a hide
Of yours be stretched as parchment on a drum,
Like Zizka's skin, to beat alarm to all
Refractory vassals.
BYRON: *Werner*, i (1820).

Zineura, in Boccaccio's *Decameron*, ii, 9 (1350), the original of Imogen in Shakspear's *Cymbeline* (1605). Her husband, Bernabo, a Genoese merchant, boasts of her virtue, and angered at the incredulity of Ambrogivolo, a professed misogynist, wagers 5000 florins against 1000 that Ambrogivolo cannot seduce the lady. Ambrogivolo, finding he cannot win by fair means, bribes his way into her chamber, concealed in a trunk. He emerges at dead of night, takes note of the furniture, secures the lady's purse, her morning gown and her girdle, and notices on her left breast "a mole cinque-spotted." Bernabo is convinced, pays the money and gives orders that Zineura shall be killed. She escapes, as Imogen does, through the soft-heartedness of a servant; dons male apparel and enters the service of the sultan of Egypt. In Alexandria she encounters Ambrogivolo and, unrecognized herself, wheedles out of him the story of his baseness. Bernabo, also, is in Alexandria. She contrives to have both men summoned to the presence of the sultan, where she reveals the truth and discovers her own personality. Bernabo is pardoned at her request. Ambrogivolo is condemned to be fastened, smeared with honey, to a stake and left to be devoured by flies and locusts,—the same punishment which Autolycus in *The Winter's Tale* iv, 4, 812, humorously imagines in the mock sentence passed upon the clown.

The chief incidents in the story were used in a mediæval French miracle-play; in old French romances, *La Violette* and *Flore et Jehanne;* and in an English tract, *Westward for Smelts* (1620).

Zohrab or **Zonak,** the fifth king of the Pischdaden dynasty, lineally descended from Shedad, who perished with the tribe of Ad. Zohrab murdered his predecessor and enjoys an undeserved reputation as the inventor of the punishments of the cross and of flaying alive. The devil, who had long served him, at last, as a recompense, requested permission to kiss his shoulders. Immediately two serpents grew there who

fed upon his flesh and threatened to devour his brain. The devil suggested that Zohrab might relieve himself of the annoyance by giving the serpents every day the brains of two men killed for that purpose. This went on until a blacksmith of Ispahan, whose sons had been slain to feed the serpents, raised his leathern apron as the standard of revolt. Zohrab was deposed and cast into a cavern, in the mountains of Demawend, which stretch from Elwend towards Teheran. There is a belief in Persia that Zohrab is still living. A sulphurous vapor issues from this cave, and, if a stone be flung in, a sound like the cry of a voice in pain comes forth: "Why dost thou fling stones at me?" Southey, in his poem of *Thalaba, the Destroyer*, and Archbishop Whately both have treated this legend.

Zophiel, the name which Milton gives to the angel more usually and more correctly transliterated as **Jophiel** (Heb. *the beauty of God*). According to Jewish and Christian traditions Jophiel was one of the seven archangels who stood around the throne of God (see Revelation viii, 2). Rabbinical legends made him the teacher of the sons of Noah. The protector of all who seek truth with an humble heart, he is the natural enemy of all who pursue vain knowledge. Thus it was held that he was the guardian of the tree of knowledge and likewise the angel who drove Adam and Eve out of Paradise. Zophiel, however, is classed by Milton among the cherubim.

In *Paradise Lost*, vi, 535, Zophiel brings word to the heavenly host that the rebel crew are preparing for a second and still fiercer attack:

> Zophiel of cherubim the swiftest wing
> Came flying and in mid-air aloud thus cried:
> "Arm, warriors, arm for fight!"

Zoroaster or **Zarathustra,** the historical founder of the religion of the Persians, who probably flourished about the 8th century before Christ, was the hero of many marvellous traditions. Persian myth recounted strange portents seen at his birth, and told how when still a lad his precocious wisdom confounded the Magi, and how in early manhood he was borne up to the highest heaven and given the sacred word of life by God himself. He commenced his mission at the age of thirty and died at seventy-seven. The religion he taught remained the national religion of Persia until the Mohammedan invasion in the seventh century, and survives in the sect of Parsees, still flourishing in Bombay. The Rosicrusians, according to the *Memoirs of the Count of Gabalis*, credited Zoroaster with a much more ancient origin. They identified him with Japhet, whom the Old Testament calls the son of Noah. But they explained that Noah and his wife Vesta, for what we would call eugenic reasons, determined to live apart and to find consorts among the elementary genii. Vesta selected the salamander, Oromasis, for her new lord and master, and bare him a daughter as well as a son, the daughter being the nymph Egeria, afterwards beloved by the Roman king, Numa. Ham did not approve of the conduct of his parents, nor of the similar conduct of his brothers and their partners; he preferred his earthly wife to either sylph or salamander, gnome or ondine, and the result is only too apparent in the inferior African race, their posterity. The nobler races that peopled the world so rapidly after the flood owed their personal greatness and the stupendous works they were able to perform to the wisdom of Noah and Vesta in their selection of partners.

Zuleikha or **Zulaikha,** according to the Koran was the name of Potiphar's wife, the lady who made an unsuccessful attempt upon the virtue of Joseph (Genesis xxxix, 7)—the spotless youth being called Yusuf. One of the gems of Persian poetry is *Yusuf and Zuleikha*, by Nureddin Jami (1414–92), which versifies the Mohammedan form of the story. The wife of the captain of Pharaoh's

guards is here redeemed from the ignominy that was attached to her in the Hebrew chronicle, and Joseph comes out with all the brilliancy which Eastern tradition has showered upon him. His knowledge of magic, his superhuman beauty, his love for Zuleikha (which has its record in the Koran) and his wonderful wisdom in interpreting dreams and foretelling the future, all combine to afford reason for Zuleikha's frantic and ungovernable passion. Her love and sufferings, moreover, are intended to represent not alone an earthly passion for a lover, but the aspiration of a human soul after its Maker—the pangs of separation and the ardent desire for reunion with the fountain of life and source of all good, from which it has been banished to the wilderness of this mortal life. The poem is not an allegory, however, but a beautiful and passionate romance.